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TOSCANINI FIRM IN DECISION TO LEAVE THE METROPOLITAN

All Efforts to Induce the Famous Conductor to Change His Mind Have Thus Far Proved Unavailing—Not Satisfied with Conditions in New York, It Is Said—Rumors as to His Probable Successor

THAT Arturo Toscanini does not intend to return to his position as conductor of the Metropolitan Opera Company became definitely known this week. An intimate New York friend of the famous conductor has received a letter from him, stating that he will adhere to his resolution not to return to America and the New York branch of the Casa Ricordi of Milan has likewise received definite information to the same effect. Algernon St. John Brenon, the music critic of the New York *Morning Telegraph*, states that Mr. Toscanini informed him in Milan this summer of his intention in this regard. Nevertheless, friends of the conductor and of the Metropolitan are still using every effort to induce Mr. Toscanini to alter his determination.

In explanation of Mr. Toscanini's decision, it is said that he has been actuated by the condition of his health, which is not good; by his absorption in work for the relief of musicians left destitute in Italy as a result of the suspension of artistic activities caused by the war, and finally by the fact that he is not contented with conditions at the Metropolitan.

Mr. Toscanini's contract at the Metropolitan expired last April. For some time prior to then he had been dissatisfied with interior conditions there and, according to Mr. Brenon, "at the end of the season an incident occurred which he regarded as an unpardonable compromise of his personal dignity." He refused to conduct two symphonic concerts or any further operatic productions and straightway sailed for Italy. It has also been said that Mr. Toscanini was displeased that certain important Wagnerian operas should have been given into the care of the untied conductor who is to come here next season. He would probably have welcomed an opportunity to conduct the "Ring" Cycle. There was a plan under consideration at one time to create the position of general musical director for Mr. Toscanini, and, if this had been carried through, it is regarded as possible that he might have returned.

Powerful influence has been brought to bear upon Mr. Toscanini in Milan this summer to induce him to change his mind, for Italians have been proud of the service he has done Italian art in America and do not like to see this work abandoned. Tito Ricordi, the music publisher, Giacomo Puccini and finally Arrigo Boito, the composer of "Mefistofele" and librettist of Verdi's "Otello," whose advice carries great weight with Toscanini, labored to persuade him to reconsider his determination, but, it is understood, without avail.

With Mr. Toscanini's retirement, the Metropolitan becomes confronted with a serious problem in the choice of his successor. Naturally, the name of Giorgio Polacco, Mr. Toscanini's compatriot and associate at the Metropolitan, has been prominently mentioned in this connection. It is stated on the best of authority that Mr. Polacco would not consent to continue at the Metropolitan as "second conductor" to any other man than Toscanini himself. Rather than do that he would undoubtedly resign and the Metropolitan would thus lose the services of a



JENNY DUFAU

Photo by Matzene, Chicago

Who Has Won the Admiration of American Music-Lovers Both as Prima Donna Soprano of the Chicago Opera Company and as Concert Singer (See page 2)

man who is regarded as a tower of strength.

Tullio Serafin, who followed Mr. Toscanini as conductor at the Milan Scala, has many friends who urge his fitness for the position held by Mr. Toscanini. Mr. Campanini, director of the Chicago company, has also been mentioned. But, if final arguments with Mr. Toscanini fail, it is likely that the choice of his successor will be an eleventh-hour decision. At present, Metropolitan officials themselves have no knowledge of who the man will be.

Mr. Toscanini has been conductor at the Metropolitan since 1908, coming to New York with General Manager Gatti-Casazza through the influence largely of Mr. and Mrs. W. K. Vanderbilt and their friend, Rawlins Cottenet. It is understood that his salary has been \$40,000 a season or more. He has conducted Italian, German, French and Russian opera, so that his retirement will affect the interests of every artist connected with the Metropolitan.

Carlos Salzedo Arrives From Battlefields of France

Carlos Salzedo, the famous French harpist, arrived in New York on Aug. 30 from Bordeaux on the French liner *Espagne*. He will tour the United States under the direction of Catherine Baman. Mr. Salzedo served in the French trenches for several months; through lying on the wet ground he was attacked with rheumatism and was taken to the hospital at Carcassonne. Mr. Salzedo said that Dalmorès, the noted tenor, was in the trenches with him and that he was at the hospital also when last seen by the harpist.

Mme. Melba Reaches San Francisco [By telegraph to MUSICAL AMERICA]

SAN FRANCISCO, CAL., Aug. 31.—Mme. Melba arrived to-day on the steamer *Matsonia*. Her world tour has netted \$152,500 for the British Red Cross Fund. The diva begins her concert tour on Sept. 15. T. N.

STRIFE FOLLOWS HERTZ'S ELECTION AS ORCHESTRA HEAD

Mr. Tobin and Dr. Selfridge Resign from San Francisco Association Owing to Bad Financial Outlook Caused by Demands of New Director—Mr. Hertz Now Modifying These to Meet Conditions and Concert Series Will Probably Begin in December—Denial that Pro-Germanism of Conductor Is Responsible for Disension

DISSENSION has arisen among the membership of the San Francisco Musical Association, since the selection of Alfred Hertz as the conductor of the San Francisco Symphony. According to an extended story in the New York *World* of Aug. 25, the strife is due to Mr. Hertz's musical expression of his pro-Germanism. However, Thomas Nunan, *MUSICAL AMERICA*'s correspondent in San Francisco, informs us in a telegram of Aug. 28 that Mr. Hertz's pro-Germanism has practically nothing to do with the matter. Mr. Nunan's telegram is as follows:

"Richard M. Tobin and Dr. Grant Selfridge have resigned from the Musical Association of San Francisco on account of dissatisfaction in regard to the symphony orchestra plans. The financial outlook has not seemed favorable in view of the large demands made by Conductor Hertz, and the contract with the latter is still unsigned. The pro-Germanism of Hertz has little or nothing to do with the matter. There may be additional resignations, but now it seems certain that the association difficulties will be settled. Hertz is modifying his demands to meet financial conditions. It seemed probable a few days ago that the association would suspend operations for a year, but now it is the expectation that a concert series will be given, beginning in December."

On Aug. 31 Mr. Nunan sent another telegram in which he said: "The Symphony Orchestra contract with Hertz has been signed. Tobin resigns the chairmanship of the music committee, but Dr. Selfridge has reconsidered and may remain in the committee."

The New York *World*'s version of the association's strife is as follows:

"Feeling against Dr. Hertz is largely due to his failure to have the 'Star Spangled Banner' played at the recent Beethoven festival as usual. This might have been overlooked had it not been that on the concert of Aug. 8, about the time Emperor William was planning to march in triumph into Warsaw, the conductor included on his program the 'Kaisermarsch.' This was the famous triumphal number written after the Franco-Prussian war in 1870."

Mr. Hertz's Reply

Mr. Hertz's comment on this statement is given by the *World* as follows:

"As far as the 'Kaisermarsch' is concerned, originally we had Liszt's symphonic poem, 'Les Préludes,' on the program, but the musicians refused to play it unless they received an extra \$3, and that could not be afforded. So I substituted the 'Kaisermarsch' almost at random, because it was a stirring thing. I was not aware that it synchronized with the fall of Warsaw; I didn't consider that in any way at all."

Says the *World*, "A genuine march took place in the Civic Auditorium when Hertz's bâton rose for the 'Kaisermarsch.' It was a walkout of indignant seat-holders."

ARE WE UNPATRIOTIC IN ATTITUDE TOWARD OUR OWN OPERA SINGERS?

Eleonora de Cisneros Accuses American Audiences of Shameful Indifference Towards the Young Artist Who Cannot Claim the Prestige of European Success—A "Vicious, Unreasoning Prejudice That Is Found Only Among Us."—"Outlook No Better To-day Than Fifteen Years Ago"—A Condition in Unhappy Conflict With Our Progress in Other Lines of Musical Endeavor

ENTHUSIASM in the cause of American musical expansion and progress needs to be tempered with nice reserve, however much the evidences of artistic growth tend to fire native zeal. Else the perspective becomes distorted and healthy, stimulating pride resolves itself into an inflated optimism, as fatuous as it is conducive to subtle mischief. To this question, as to most others, there are two sides. Of recent times the brighter one has been very freely propounded and so alluringly brilliant has it appeared that the unschooled imagination may have lain itself open to willing deception. Yet *audiat et altera pars!* And give ear to the other side all the more intently when it voices itself through an artist whom the American public has patently endorsed and who might consequently be expected to vent honeyed sentiments and attractive prophecies.

Eleonora de Cisneros entertains no illusory notions with regard to American prospects—that is, insofar as they touch the young American opera singer. The enthusiast, fresh from a perusal of financial statistics or opinions tending to establish the musical greatness of the country, is apt to experience a considerable chastening of spirit when confronted with Mme. de Cisneros's very frank and very uninviting views of things as they are and will be. The altitudinous mezzo-soprano with the gorgeous abundance of Titian hair professes in all earnestness to speak as one having authority. And if her express convictions impinge disagreeably upon those holding counter beliefs, they are given with a sincerity and an aggressive assurance equivalent to a challenge. Let him who can disprove them do so!

Mme. de Cisneros is, of course, an American (she comes from Brooklyn and her maiden name was Broadfoot). But without implying a want of patriotism, she defines herself as an international artist. The diversity of her artistic experience certainly warrants this designation. For, besides singing in her native country, she has been repeatedly active in England, France, Germany, Italy, Spain, Russia, Australia and South America; and the fact is not without significance that her initial operatic experience was obtained in New York—at the Metropolitan Opera House, to boot!

That was fifteen years ago, when Grau reigned. Since then Eleonora de Cisneros has lived, worked and learned—has raised herself to a high place among the singers of native origin, but has concluded with unassailable certainty that the American girl is, and remains a virtual outcast, artistically considered, among her own people. Nor does she see cause to mollify her contentions with respect to the future.

An Unimproved Prospect

"The outlook for the American opera singer is not a jot better to-day than it was fifteen years ago," she remarked recently. "I should not think of denying that progress has been made along certain lines of musical endeavor in our country. Mr. Freund, for one, has done much to make that point clear. But these improvements, where they affect artists concern only concert performers. What Mr. Freund has not been able to show is any perceptible amelioration in the standing of our young operatic artists, who have not secured the favor of Europe. At the Metropolitan to-day their conditions are in every wise what they were in 1900. The young, inexperienced girl secures an engagement. Her elation is great. What is the outcome? She sings small rôles the first year, she sings them the next. And there she stays. Of advancement there is no question. The public associates her with secondary parts and a minor artist she remains irrevocably fixed. There is no escape. She may embrace her fate or leave it. If she quits the Metropolitan, where can she turn in this country?

Excepting the splendid one in Chicago, we have no other opera houses. True, the concert field is open. But concert work does not make an operatic artist.

"Or, let us say that she wishes to acquire a certain amount of training and

dollars a week, with an increase of ten when the company went on its tour. I sang the usual aggregation of secondary parts—one of the *Valkyries*, one of the *Boys* in "The Magic Flute," *Lola* in "Cavalleria" and the like. Then one day



—Photo by Hartsook.

Eleonora de Cisneros, the Famous American Contralto, Who Declares That "the Enduring Neglect of Our Own Operatic Aspirants Is a Genuine Blot Upon Us." Mme. de Cisneros Will Sing during the Coming Season with the Chicago Opera Company and in Concert.

stage routine before she feels—or others feel—that she will conform to the most elementary Metropolitan requirements; where shall she turn for it? To the church choir or the concert hall? Preposterous! Without other operatic refuges in America, she is constrained either to pursue her career under insurmountable disadvantages, to relinquish it altogether or to work out her own artistic salvation in Europe. When we have an opera house in each of our principal cities matters may be different—but when shall we have them? I see no present prospects.

"When I joined the Metropolitan company in 1900, at the age of nineteen, I was paid the salary of only twenty-five

I was called upon at the very briefest notice to sing *Amneris* in Philadelphia to Eames's *Aida*. They gave me no rehearsal, not even the opportunity to get together the proper costumes for the part or to post myself on the details of the stage business. Mme. Eames and several other persons congratulated me on my performance. But do you think the papers made any mention of me whatsoever or that I received a dollar extra by way of compensation? How different would it have been had I come from Europe!

Are We Unpatriotic?

"Argue as we may about it, the American audience lacks patriotism. An

Jenny Dufau to Make Early Concert Tour of the Far West and South

CHICAGO, Aug. 30.—Jenny Dufau, the celebrated soprano prima donna of the Chicago Grand Opera Company, has been busily engaged in teaching all this summer. In about a week she will take a short vacation at Eagle, Wis., where, with Charles Lurvey, the pianist, she will prepare her concert programs for the winter.

Miss Dufau's first tour for the coming season will open Oct. 1 at Eau Claire, Wis., and will continue until the middle of December. During that time the singer will fill engagements in California, Florida, North and South Carolina, Birmingham, Ala., Columbia, Mo., and La Crosse, Wis., besides a re-engagement at Freeport, Ill., where she sang last spring. On Dec. 10 she will give a recital in New York at Aeolian Hall, in which the program will be made up entirely of French songs, ranging from

the older classics to the ultra-modern French school. Miss Dufau has fifteen re-engagements from her concerts of last year.

Miss Dufau is particularly concerned over the war, which has involved her entire family. Her father and sister were compelled to leave their home in Alsace and are now in Switzerland, while her two brothers are at the front. Dr. Stoppani is in Italy, where he is about to take a lieutenantancy in the Italian army. The war was responsible also for the deferring of an operatic engagement which Miss Dufau had made with Manager Poli to sing at the Dal Verme in Milan last spring and this fall.

R. E. Johnston is arranging Miss Dufau's New York concert.

One of Miss Dufau's pupils of this summer, Elizabeth Stokes, has so far advanced under her tutelage that she will give a public recital next November. M. R.

American artist means nothing to it. This indifference, shameful as it is, seems to be part of our very nature. All things being equal—or unequal, as far as that goes—the foreigner invariably gets the preference. Why that should be I cannot say, except that a certain factitious glamor of romance seems to surround him in the estimation of our countrymen. He comes from vague and remote distances, incarnates, in a fashion, the mystery of strange countries and customs.

"This vicious, unreasoning prejudice is found only among us. The French, the Germans, the Italians take an intense, a jealous pride in their own artistic offspring.

"That is the proper spirit to foster, even if it does occasionally lead to extremes. And now, when the war ends, we are sure to see an exaggerated outbreak of this patriotism. Result—the Germans will be more eager than ever to honor German singers, the French and the Italians to applaud theirs, respectively. And with this condition dominating the popular consciousness, what is to become of the American girl who thus far has been distinguishing herself in Germany, France and Italy? She will find her erstwhile foreign havens closed to her. What can she do then? Return to her own country to be incontinentally snubbed? It is no pleasant prospect that these unfortunates face, boast as we may of the musical awakening of America.

"I say this in no spirit of animosity, but out of my real, abiding love for my own land and people. Nor do I speak despitely, for I have indeed won my way with success. This season I shall appear both with the Chicago Opera Company and in concert. But the enduring neglect of our own operatic aspirants is a genuine blot upon us. Possibly if we were actually to be driven into the war and our patriotic sentiments should become fully aroused, we should finally treat our own according to their deserts. At all events, we need something to wake us up. Until we do so awaken such progress as we make in music is doomed to be one-sided."

H. F. P.

AID ITALIAN WAR SUFFERERS

Amato, Scotti, Botta, Villani and Others in Benefit Concert

New York's Italian colony filled the Century Opera House to overflowing on Thursday evening, Aug. 26, and hundreds were unable to obtain admittance when an entertainment was given for the benefit of Italian war sufferers and the Italian Red Cross.

Among those who had a part in the program were Pasquale Amato, Antonio Scotti and Luca Botta of the Metropolitan Opera House, Mme. Clementine De Vere, Mme. Luisa Villani and the Metropolitan Orchestra. Scenes from Verdi's "I Vespri Siciliani" and "La Forza del Destino" were presented. About \$5,000 was raised. The Italian national anthem was greeted with long-continued applause and "The Star Spangled Banner" brought the audience to its feet.

Roxbury, N. Y., to Have Interesting Pageant

ROXBURY, N. Y., Aug. 30.—On the afternoon of Sept. 3 there will be held on the estate of Mrs. Finlay J. Shepard an historic pageant commemorating the settling of the town and portraying the life of John and Betty More, the pioneer settlers. Mr. and Mrs. Shepard will take prominent parts in the pageant. The music incidental to the different episodes and symbolisms will consist of choruses, quartets and solos. During the Scotch episode Harry Lauder's kiltie band will appear, and the Greenfield, Mass., military band, under the direction of Charles M. Bickford, will play throughout the performance.

Tregina Writes "President" March for U. S. Marine Band

Arthur Tregina, the Washington composer, has written a march called "The President," which was played for the first time by the Marine Band on Aug. 28, at the concert on the grounds of the White House. It was written at the request of Mr. Santelmann, the band's director, for use on official occasions and on tour.

Gadski at Texas Chautauqua

CORPUS CHRISTI, TEX., Aug. 30.—Mme. Johanna Gadski, the famous dramatic soprano, was announced as one of the soloists at the Chautauqua here for August 26. Her program was made up of songs in German and English, containing a Wagner group and American songs by Ward-Stephens, Gilmore and Saar.

NOTED ARTISTS COLLABORATE AT WORK AND PLAY



In Bar Harbor's Summer Colony of Musicians Fritz Kreisler and Ernest Schelling Present Series of Beethoven Sonata Recitals, and Also Meet Across the Chess-Board—The Schellings Pose in Living Pictures—Noted Pianist's Extended Tour and Its Thorough Publicity.

A MUSICIAN who is in the habit of doing interesting things that bring him before the public eye into the public prints is Ernest Schelling, the noted pianist. Last winter while in New York, he was conspicuously active in behalf of the Polish Relief Fund. The knitting classes at Sing Sing, the products of which went to the harassed Poles, were started through a visit to the Schelling apartment of Thomas Mott Osborne, the warden of the Hudson River penitentiary. Then Schelling attracted attention by arranging all the music for the Polish benefit fête held at the Hotel Biltmore. Now, during the summer Mr. Schelling has been appearing at Bar Harbor in three Beethoven sonata recitals with Fritz Kreisler at the Building of Arts.

The last of these recitals was given on Wednesday, Aug. 25, before a crowded house. It is not often, as far as available records show, that two master instrumentalists have played the Beethoven sonatas in this country, and the Kreisler-Schelling series will be remembered, as conspicuous European renditions of the sonatas have been. Ysaye and Pugno added to their fame by playing the sonatas in London and Paris, and at Beethoven festivals in Germany, Paderewski and Joachim presented them.

Papers Sent Critics

The Schelling-Kreisler Beethoven series received considerable attention in the columns of the metropolitan dailies, some papers sending critics to cover the recitals. Easily the musical event of the month, the series would be of sensational import even at the height of an unusual winter season.

Besides their musical collaboration, Messrs Kreisler and Schelling met frequently across the chess board as rivals in that pastime, for which instrumentalists seem to have a particular affinity.

Schumann-Heink, Billy Sunday and Bryan Heard at Bible Conference

WINONA LAKE, IND., Aug. 29.—Mme. Schumann-Heink formed part of a trio of famous personages which drew 15,000 to-day to the largest meeting in the history of the Winona Bible Conference. The other two were William Jennings Bryan and Billy Sunday. Mme. Schumann-Heink praised Mr. Bryan, but when asked whether she would go to the after-

Above on Left: Two Artists in a Chess Match—to Say Nothing of the Dog; Mr. Schelling, on the Right, Awaits Mr. Kreisler's Next Move. Right: Kreisler and Schelling as Beethoven Sonata Recitalists; in the Circle, A Finger Study; Above, Right Hand of Pianist Schelling; Below, Left Hand of Violinist Kreisler. At Bottom, on Right, Mr. Schelling, Himself, and as the Sculptor Sees Him; The Pianist Beside the Bust, by Kasimiera Malaczynska.

Among the guests of the Schellings at Bar Harbor this summer were various musical celebrities, including Paderewski and Mme. Paderewski, Leopold Stokowski, conductor of the Philadelphia Orchestra, Mrs. Stokowski (Olga Samaroff) and Mme. Sembrich.

Between the first and second Beethoven recitals Schelling, with Mrs. Schelling took part in a series of living pictures. The Schellings posed as a Polish lord and lady, in costume. This recalled Schelling's residence in Poland and his deep knowledge of Polish music, particularly that of Chopin. Polish music will have a prominent place on Mr. Schelling's recital programs next season.

Features of Programs

Spanish music will also be a feature of Schelling's programs, including that of Enrique Granados, composer of the opera "Goyescas," to be given its première at the Metropolitan. Of new compositions Schelling himself has made an important contribution to the library of music for orchestra and piano, his "Fantasy in the Form of Variations," which is to be played for the first time by Dr. Muck and the Boston Symphony Orchestra.

Schelling's orchestral engagements for next season are noteworthy. He was one of the first soloists engaged for a New York pair of concerts by the Philharmonic. He is to go on three separate

noon services and hear Billy Sunday, she said, "Mr. Sunday once made an attack on me and I don't want to hear him."

E. O. Excell, the song director at the conference, played an unwitting joke on Bryan, who had been arguing against our army and navy. "Let us sing 'Three Cheers for the Red, White and Blue,'" said Mr. Excell. When the audience reached the last verse they waved their handkerchiefs and lustily sang, "The Army and Navy Forever."

tours with the Strinsky organization, the chief cities in which he will be Philharmonic soloist being Utica, Rochester, Ithaca, Cleveland, Detroit, Wheeling and Pittsburgh. His New York dates with the Philharmonic are Feb. 25 and 26. With the Boston Symphony Mr. Schelling will appear as follows:

Dec. 31 and Jan. 1, Boston; Jan. 4, Washington; Jan. 5, Baltimore; Jan. 6, New York; Jan. 7, Brooklyn; Feb. 14, Philadelphia; March 7, Providence.

His Philadelphia concerts with Stokowski and the Philadelphia Orchestra will be on Dec. 9 and 10. With Frederick Stock and the Chicago Symphony he is to play on March 24 and 25.

Half-Dozen New York Recitals

It will be at Oberlin University, Oberlin, Ohio, on Oct. 12, that Schelling will open his tour. His first New York recital, of which he will give half a dozen during the season, will be at Aeolian Hall the afternoon of Thursday, Oct. 28. Schelling's tour will not close until April 27. Schelling will play as often as five times in some weeks. His transcontinental tour, arranged by his personal manager, Maximilian Elser Jr., of the Booking and Promoting Corporation of Aeolian Hall, will take him to almost every city of importance in the country.

The publicity and promotion of Ernest Schelling's tour has been most effective

Former Sousa Soloist Inherits Fortune

ATLANTA, GA., Aug. 29.—Mrs. Lucy Gartrell Everhart, who was formerly one of John Philip Sousa's soloists, has returned to this city that she may inherit a fortune. About a month ago her uncle, Josiah Boswell, died and Miss Everhart is the nearest heir. Mr. Boswell was a large land owner in Texas and his property is valued conservatively at several millions, of which the singer will receive a major portion.

and thorough going. Under the direction of his personal manager, a former newspaper man and an advertising executive of experience, the fundamental principles of psychology have been applied to letting out-of-the-way cities know about Mr. Schelling. Few if any artists this season will go on the road with better publicity work ahead of them, from drop-out silhouette-vignette cuts and mats made therefrom, to window cards and three sheets that obey the two fundamental laws of high class advertising: "Be dignified!" and "Arrest the attention!"

Methods of Publicity

Schelling's manager has three methods of what may be described as "putting the money in the box office." The three avenues are found first in newspapers and magazines, secondly in circulars and post cards, thirdly in window work and bill posting. In all his advertising Schelling has what practically amounts to a trade mark; namely the black and white checkerboard design. Under the head of window work and paper, or bill posting and cards, Schelling's advertising makes two kinds of appeal. Bronze plaques of Schelling seated at a Steinway are dignified yet unusual, even sensational. Checkerboard design window cards and three sheets, the color scheme being chrome and jet black, are sensational yet dignified.

Returns After Four Years Abroad

VIRGINIA FITZU, an American soprano, returned to New York on Aug. 30, on board of *Espagne*, after having studied and sung in France, Spain and Italy for four years. She came to visit friends and expects to return to Spain for the opera season. Miss Fitzu possesses a coronet of diamonds which was presented to her by the Queen of Spain on the occasion of her appearance before the Spanish court.

FIND PRACTICAL WAY TO UPLIFT "MOVIE" MUSIC

Both Public and Musicians to Be Benefited by Movement Inaugurated by George W. Beynon, Paramount Film Company and G. Schirmer, Inc.—Synchronization of Music with Pictures Systematically Contrived—Means Employment for Orchestral Musicians and Singers, and Offers Hearing for American Composers

AMERICA'S first practical and systematically developed movement for the uplift of the music in our "movies," and through them for the musical uplifting of the people in general, was begun lately in New York. The genesis of the movement lay in the agreements made by a prominent musician with a leading American music publisher and with three allied film companies. The musician is George W. Beynon, the publisher, G. Schirmer, Inc., and the film manufacturers the Famous Players, the Lasky Company and the Oliver Morosco Company, which are component parts of the Paramount Film Company.

Here is the plan adopted: Mr. Beynon and his assistants are to put together orchestral settings for the feature pictures issued by the Famous Players, Lasky and Morosco; these orchestral scores are to be published by the Schirmers, and they are to be supplied to the motion picture exhibitors by the Paramount Company and its film exchanges.

Primitive Method of Past

Mr. Beynon sketched out his method of action for a MUSICAL AMERICA representative on Monday afternoon in the orchestra department of Schirmers. Said Mr. Beynon: "In the past, with the exception of a few pictures for which some musical suggestions were made by the publishers, the orchestra leaders in the 'movie' houses had to rely on a 'dope sheet' of their own making. That is, when a picture was booked for the theater, the leader looked through his library, picked out music that he thought might fit the picture, noted this down in his 'dope sheet,' and went ahead. In New York, where they had the advantage of an advance rehearsal, this might have worked out fairly well, but on the road, where the film may have reached the theater only two hours before it was run, the music at the first performance was probably nowhere near appropriate to the picture.

"Now, I had been studying out this problem, but when I approached some producers on the matter about a year ago, they pointed out some impracticalities (such as you have pointed out this afternoon), and I could not meet these objections at that time. Since then I've been testing out my scheme in a practical way, and was able to apply it in theaters of various cities where I was appearing with my Beynon Operatic Four.

Tested with "Hypocrites"

"While we were singing in Worcester the picture 'Hypocrites,' was on the bill, and as I had seen it at the Longacre in New York, I persuaded the manager to let me handle the music for this picture. At the end of the film I used the Bach-Gounod 'Ave Maria,' and with this I was able to prove that it is absolutely practicable to synchronize the music with the pictures.

"I had the 'Ave Maria' sung by Caroline Cassels, the contralto of my quar-

ter. She was to begin singing at a certain place in the picture and I had so timed it that she was to finish just as the film ended. And although she did not once look at the picture while she was singing, she sang the 'Amen' every single time just as the film finished. The audiences don't know to this day how it was done. This is the way: Near the end of the film there was one place where the red lights were gradually raised and lowered with beautiful effect. When these lights came on Miss Cassels knew that she ought to be at a given point in her music, and if she had not yet reached that point, she knew that the rest of the music had to be 'speeded up' a bit.

"That is how I worked out the system of synchronization which is the whole secret of setting music to pictures. I was helped much in my project by the encouragement of C. H. Pierce, special representative of the Morosco company."

The manner of arranging music for the Paramount Pictures is as follows: Some two months before a film is released to the exhibitors, it is run over for the inspection of Mr. Beynon and his aides in the New York projecting room of the Paramount. They make notes of such music as they think will suit the spirit of the various scenes, and their memories are amplified by a consultation of the vast orchestral library in the Schirmer department. "We then put together the music as it accompanies the picture," stated Mr. Beynon, "carefully timing each part so that it is synchronized exactly with the scene which it illustrates. I have observed the rate at which the pictures are run in most houses, and our timing is based on this."

"But suppose that the operator runs the machine unduly fast, to hurry up the show," he was asked (one of the objections referred to above).

Detecting High Speed

"I have provided for that," was the reply. "In the conductor's part, the piano, the organ and the first violin we reveal each step in the action, and the 'inserts' and the 'flashes,' in conjunction with the music which accompanies them. Thus the conductor or pianist can discover if the picture is ahead of him, and he will heighten his tempo accordingly. And in cases where the picture is cut, he will notice that also and will speed up in the same way.

"We do not use any of the cut-and-dried 'hurries' such as are published for use with motion pictures, but instead employ real music—Beethoven, Bach, Mozart, Wagner, etc. We don't bother about little details, but follow the broad sweep of the action, making the music heighten the atmosphere—that is the important thing."

Same Pieces for Every Picture

Just how widely the movement will benefit both general public and musicians was outlined by Mr. Beynon. "At present when an orchestra leader applies to a motion picture theater manager for a job, the manager will ask him, 'Have you

a library?' He probably has arrangements of a hundred pieces of various sorts, and when he gets the job he will use these same old hundred pieces for all the pictures until the theater's public is sick of them. In fact, I have watched the people come out of theaters where this kind of music was played for the pictures and I have heard them say, 'I do wish they'd play something else instead of that everlasting "Poet and Peasant."'

"The manager, who probably knows nothing of music, doesn't realize that his house is handing out music that offends the patrons, and he also doesn't realize that his orchestra leader is not a thorough musician and is not good enough for his job. But when the manager gets our musical settings of the feature pictures, these will enable him to have good musical judgment of the leader's ability and of his library. When the leader applies for a job, he will not ask him, 'Have you a library?' but 'Can you play this?', handing him one of our scores."

Manager Becomes Critic

"In this way the manager will not only become a critic of the music in his house, but will also begin to build up a library. Parts of our scores can be used for short pictures in the future. And the manager will be able to buy these cheaper than his leader could buy the overtures which he tried to fit to the pictures. The manager will not be able to rent our scores, but will have to buy them, and he can not get them from Schirmer, but from his film exchange. They will be published for large orchestras, small orchestra, piano and organ. The organ part will be arranged so that it can be used for the orchestral organs."

"We are going to give trial orchestral showings of our settings, and when the managers hear these they will no longer be satisfied with only the piano, but will install a small orchestra. This orchestra will sound pretty good to them at first, but in time they will see the wisdom of raising their prices from fifteen to twenty-five cents and putting in a large orchestra. I believe this movement is going to mean the general adoption of orchestras in picture houses. Thus, these theaters will give employment not only to better musicians, as I pointed out before, but to many more musicians."

"Further, wherever it is suitable in the pictures, we are indicating certain parts that may be sung by a solo voice or by a chorus. Where this is not practicable the passage may be used as an instrumental solo—the accompaniment being the same for both. Here again, additional employment will be given to singers."

"Once more, this movement will be a big help to young American composers who have difficulty in getting a hearing, and—who knows—it may result in bringing out a distinctively American style of composition. Here is what I mean: In the various films there will be scenes that allow of the use of an appropriate original composition. When I come across such, I am glad to use them. And what does that do for the composer? Besides getting the work heard by the public and by himself, it gives him a practical weapon in his dealings with the publisher, who is naturally looking for music that will sell."

"For instance, if a young composer goes to a publisher and says, 'Here is a work of mine that is being featured all over the country in such-and-such a feature picture,' don't you suppose that the publisher will regard this as a considerable asset? And when a music salesman is on the road won't he find the buyers receptive when he offers them a number that is being featured in the principal picture houses of their cities? Indeed, I will be in a position to recommend such works to Schirmers for publication. And in this connection, I want to say that such a conservative house as Schirmers deserves great credit for its foresight in seeing the great possibilities of this project and in cooperating so fully in it."

One of the American composers whose work Mr. Beynon has utilized in one of the settings is William Stickles, the well known pianist and teacher, whom he describes as his "right-hand man" in the work. In the score of "Peer Gynt" are incorporated two numbers by Mr. Stickles. These are a "Religioso," which is played by the organ in such a way as to create the desired atmosphere, and a song "Annabel Lee," to Poe's poem, which is illustrative of a Southern girl of that name introduced in the film version.

Another American work, Victor Herbert's "Dagger Dance" from "Natoma" is employed in the scenes in which the scenario writer has brought Peer among the Indians in America. Tchaikovsky's "Pilgrim Song," which is found suitable for one of the scenes, is also used as the overture, but aside from the exceptions

JOHN McCORMACK TO SING NEW SONG BY C. W. CADMAN



John McCormack and His Children, Gwen and Cyril

SPECIAL trains will be run to Ocean Grove on Labor Day for John McCormack's return engagement at the Auditorium. Tali Esen Morgan, the musical director at Ocean Grove, reports that never has he experienced greater interest in any event at the Auditorium, than is being shown in connection with McCormack's return visit. "I have received mail and telegraph orders from almost every State in the Union," he writes, "and I find ministers, Sunday school teachers and others who rarely attend any gathering, excepting something of a religious or semi-religious character, just as anxious and enthusiastic as the dyed-in-the-wool music lovers."

Mr. McCormack will sing for the first time in this concert, "Oh, Moon on the Water," by Charles Wakefield Cadman.

here noted, the score is chiefly made up of Grieg, including the original "Peer Gynt" music.

"We follow the scheme of labeling each of the principal characters in a picture with a certain theme, and when they reappear these themes are sounded. As we always have the music run just a bit ahead of the story, I believe the use of these themes will make the action so clear to the spectators that the device of using 'inserts' will no longer be necessary. This is illustrated in 'Peer Gynt' when Peer returns finally to his home, and Ingrid and the other characters are so changed that the audience could not recognize them. The recurrence of the themes, however, discloses their identity."

Another picture in which Mr. Beynon and his aides have had the advantage of adapting music from the original score is Geraldine Farrar's "Carmen" film. Here the setting is entirely Bizet, but as the photo-play follows not the opera but the Merimee story, the operatic music is switched around to suit the action, and much of the material is discarded entirely.

Mr. Beynon received a hurry call last week to get the "Carmen" score ready for a public demonstration of the picture in Chicago the last of this week before the convention of the Paramount exchange men, with Mr. Beynon conducting an orchestra of from thirty-four to forty men. "There is, as you know, no published orchestral score of 'Carmen,'" said Mr. Beynon, "but all the parts are given in the conductor's score, and for this spur-of-the-moment hearing in Chicago it was necessary for us to cut out these parts, switch them around and paste them up again for the various instruments. You can see the extent of the work when I say that in one of our scores there are as many as eighty pages of organ sheets."

K. S. C.

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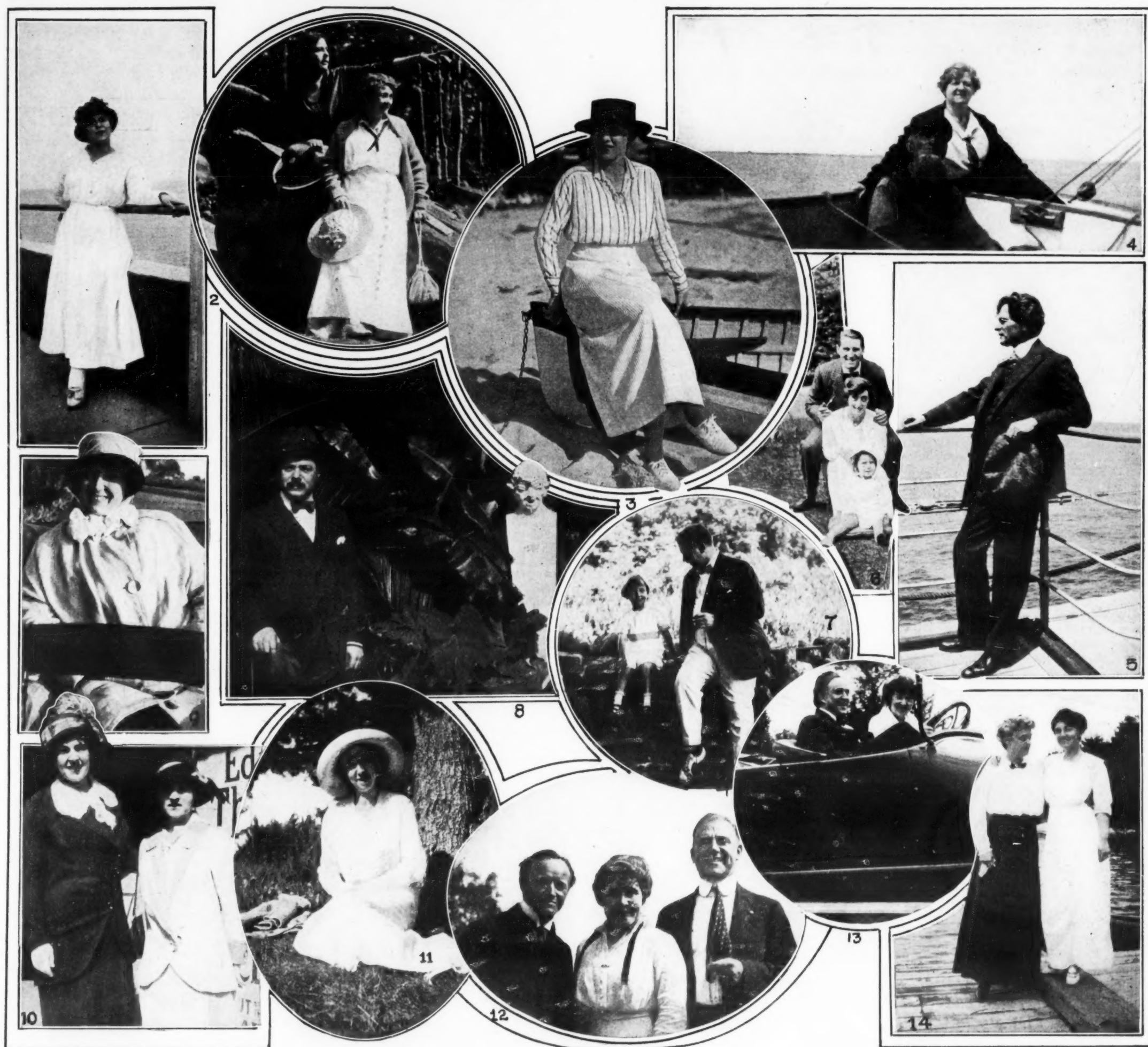
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VACATION TOURS BY PROXY WITH CAMERA'S AID



COAST-TO-COAST tours may be experienced by proxy through the medium of MUSICAL AMERICA's collections of vacation snapshots. For instance, in Picture No. 1 of the present combination we begin with Manhattan Beach (celebrated in a Sousa march), where we find Eleanor Spencer, the pianist. Composer and interpreter, Fay Foster and Laura Maverick, survey the landscape at Merriewold, N. Y., in No. 2. Next we come to the shore of Lake Michigan, at Ludington, Mich., where Clara Wuellner, the gifted young St. Louis pianist, is disclosed in No. 3.

Back to the Atlantic seaboard we are taken in No. 4, which reveals Charlotte Lund, the soprano, and a typical New England "sea dog" five miles out at sea off Kennebunkport, Me. Another maritime view from Maine is that of Walter Henry Rothwell, the conductor, in No. 5.

Beyond the submarine zone to England we must go for No. 6, which shows Vivian Gosnell, the baritone, and his happy family at his home, Surbiton, in Surrey. A second glimpse of the younger generation is afforded in No. 7, in which we are again in America, with Dudley Buck, the vocal teacher, and Dudley Buck, IV, on the farm at North Scituate, R. I. Across-the-continent is the extent of the jump to the scene of Photograph No. 8, wherein Paul Reimers, the tenor, is revealed at the San Diego Exposition.

Motor-cloaked is Mary Jordan, the mezzo-soprano, as we encounter her along a Long Island road in No. 9. Thence the journey is southward to Charlotte, N. C., where Bianca Randall, the soprano, and Edith Thayer, the petite prima donna, met during a tour, as recorded in No. 10. Still another soprano, Ann Ivins, is resting beneath a Connecticut tree in New London, as we find her

in No. 11. Let the Middle West be visited once more, in No. 12, with a trio of opera-givers, Ernst Knoch, Beatrice La Palme and Louis Kreidler, at Chicago's Ravinia Park. Stopping off at Marietta, Ohio, in No. 13, we see Loyal Phillips Shawe, the Boston baritone, and Marie Hamilton, of the "Lilac Domino"

Gertrude Rennyson Has Narrow Escape From Drowning

Gertrude Rennyson, the widely known soprano, fainted while swimming off Stone Harbor, N. J., on Aug. 26, and narrowly escaped drowning. She swam three miles to a lifeboat and was overcome by her exertions on her way back to shore. She was known to be an exceptionally skillful swimmer, and the life-guard consequently gave no special attention to her. W. W. Sherwood of Wellsburg, W. Va., finally noticed her condition and succeeded in bringing her to the beach.

No Correspondence Reaches Edouard de Reszke Till War's Close

Edouard de Reszke, the noted basso, has been in Poland since July 8, 1914, and since that time no correspondence has been able to reach him, relates his secretary, Louis Vachet, in a letter to MUSICAL AMERICA from Paris. Mr. de

Reszke is on his estate near Czenstachowa, where the war surprised him. Letters cannot be forwarded to him until the end of hostilities.

Henrotte Concertmaster of Chicago's Opera Orchestra

The concertmaster of the Chicago Opera orchestra is to be Pierre Henrotte, who for five years held the same position at the Boston Opera and is at present the concertmaster of the official orchestra at the San Francisco Exposition.

Organist Lemare Arrives for Series of Exposition Recitals

Edwin H. Lemare, the distinguished English organist, has arrived in the United States for his series of concerts at the Panama-Pacific Exposition, where he will give 100 recitals. His engagement began Aug. 25 and will continue until Dec. 4.

Alexander Lambert

WILL RESUME HIS PIANO INSTRUCTION ON SEPTEMBER 13th
AT 792 LEXINGTON AVE., NEW YORK CITY

FREMSTAD TO SING 'IN CHICAGO OPERA

Will Make "Guest" Appearances
in Wagnerian Dramas—Her
Concert Plans

EVIDENTLY Mme. Olive Fremstad cannot resist the lure of opera, for the announcement was made this week



Photo © Mishkin

Mme. Olive Fremstad, Who Will Fill an Engagement with the Chicago Opera Company Next December.

that she would fill "guest" engagements with the Chicago Opera Company in December of this year. Mme. Fremstad formally renounced the opera stage for the more intimate sphere of the concert stage after the conclusion of the season of 1913-14 at the Metropolitan Opera House, but Director Campanini of the Chicago company has succeeded in persuading her to change her mind. Among the rôles

which she will sing in Chicago will be *Isolde* and *Brünnhilde* in "*Siegfried*" and "*Götterdämmerung*."

Mme. Fremstad's opera appearances will in no way interfere with her eight months' concert tour, her management, the Booking and Promotion Corporation, of Aeolian Hall, announce. She will fill some concert dates between appearances with Mr. Campanini's organization. Mme. Fremstad is under contract to sing three times per week in concert. Her tour begins Oct. 4, in Rochester, and in the same week she is also booked for Utica and Auburn. The next two weeks take the diva out as far west as Urbana, Ill. (the University of Illinois). She will give a recital in Aeolian Hall, New York, on the evening of Nov. 4.

A number of important orchestral engagements will be intermingled among Mme. Fremstad's recitals in twenty-two States. She is to sing with the New York Philharmonic, with the Chicago Symphony, with the Minneapolis Orchestra and with the Cincinnati Orchestra. April and May will be devoted to festival appearances.

Driving her own car down from her camp near Bridgton, Me., Mme. Fremstad is due to arrive in New York very soon. Elmer Zoller, her accompanist, who has been with her since May in the Maine woods, working on programs each day, will join her in New York.

Stojowski, Mrs. Perera, and Munson in Benefit at Cragmoor, N. Y.

A concert was given on Saturday afternoon, Aug. 22, at the Cragmoor Inn, Cragmoor, N. Y., for the joint benefit of St. John's Guild and the Polish-American Relief Fund by Sigismund Stojowski, the Polish pianist, assisted by Mrs. Lionelle Perera, violinist, and Lawrence J. Munson at the piano.

Mr. Stojowski won well deserved applause for his playing of the Bach-Liszt Fantasy and Fugue in A Minor, pieces by Beethoven, Schumann and Chopin, Paderewski's Legend, No. 1, Liszt's F Minor Etude and his own "Chant d'Amour" and "Variations on a Cracovian Theme." Very successful, too, was Mrs. Perera in her interpretation of Handel's Sonata in A Major, the Kreisler versions of a Gluck Melody and Dvorak's "Indian Canzonetta," and Sinding's "Alte Weise." Mr. Munson assisted her ably at the piano.

MERLE ALCOCK SINGS IN GREEK DRAMAS

Contralto Warmly Praised for
Work in Margaret Anglin
Productions

BERKELEY, CAL., Aug. 24.—Unusual has been the success of Merle Alcock, the contralto, in her singing in



Merle Alcock, the American Contralto, in "Iphigenia in Aulis."

Margaret Anglin's performances of Greek plays at the Greek Theater here. She sang twice to audiences of 10,000, and many were turned away. Indeed, one of the important contributions to the productions of "Iphigenia in Aulis" and "Medea" in the University of California's outdoor theater was the singing by Mrs. Alcock of the various solos written by Walter Damrosch for these performances.

Her singing of the Prologue to "Iphi-

genia" and the soul-stirring song in "Medea" aroused the enthusiasm of the audience, and Miss Anglin brought Mrs. Alcock to the stage after the performances to acknowledge the tribute. Ignace Paderewski, the pianist, was in the audience and was enthusiastic in his praise of the young singer.

Mrs. Alcock has been engaged to appear with the San Francisco Exposition Orchestra at a Wagner Concert on Sept. 5 at Festival Hall. She will sing Adriano's Aria from "Rienzi," the "Ge-rechter Gott."

FRENCH TENOR WINS FAVOR

Henri Beaugard Pleases Hearers at
Russian Symphony Concert

The music of Russia occupied the program given by the Russian Symphony Society under Modest Altschuler at Madison Square Garden, New York, on Friday evening, Aug. 27. This was the seventh in the series sponsored by the New York *Globe* under the management of Martha Maynard and Mrs. R. W. Hawkesworth.

Mr. Altschuler's performances of Rimsky-Korsakow's "Scheherazade" and "Caprice Espagnole," Sibelius's "Finlandia" and shorter items by Borodin and Tschai-kowsky pleased another vast audience, which responded to the call of orchestral music, which has been more scarce in New York this summer than has ever been the case before.

As soloists appeared Henri Beaugard, a young French tenor, and the Baroness Von Rottenthal, *danseuse*. The Baroness won favor in a "Snow Flurry Dance" to Schubert music and later in a "Dance of the Sea Mist" to music from Offenbach's "Tales of Hoffmann." M. Beaugard sang the "Flower Song" from "Carmen" in a highly sympathetic manner, his style and voice recalling Clément. Though his voice is not very large, his splendid delivery made it carry to the extreme recesses of the big hall; his enunciation, too, was all that could be desired. After a number of recalls he added the "Rêve" from Massenet's "Manon," which he sang with imagination and admirable emotional restraint. M. Beaugard has studied for a number of years with Dr. Frank G. Dossert, both in Paris and New York.

An American Lady



"Evidently one of the best of the sopranos."—N. Y. Commercial.

"Her voice is as full of golden glow as her hair and she is as lovely to see as to hear."—Emilie Frances Bauer.

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Dear MUSICAL AMERICA:

Even the remote possibility that, through the sinking of the "Lusitania," and later, of the "Arabic," we might, ultimately be brought to a hostile attitude to Germany, is enough to send a cold chill of apprehension through those millions in this country who are either of German birth or origin. And those whom the problem would undoubtedly most seriously affect would be the German musicians and music teachers, to whom, without exaggeration, this country principally owes, not alone the development of musical knowledge and culture, but of the musical industries which, in quality as well as quantity, to-day lead the world.

Much has already been written on this subject, especially with regard to the probable attitude of Germans and those of German descent in this country, in case war were declared. This I will not discuss, nor will I enter upon any examination into the rights and wrongs of a possible *casus belli*, but I will say that, while, in many matters, I do not agree with Former Secretary of State Bryan, I will agree with him in his recent statement that it is the patriotic duty of Americans not to travel on British ships known to carry munitions of war and contraband, and so to avoid, whatever their legal rights may be, the possibility of friction between this country and Germany, which might lead to serious consequences.

It is all very well to declare our ethical rights and stand on them, as our President has done in his now celebrated note to Germany, regarding the sinking of the "Lusitania," but when trouble can be avoided without any sacrifice of dignity or even convenience, why not adopt the saner course, instead of plunging us into a struggle which would not merely involve the loss of hundreds of thousands of lives and the paralysis of our industry and commerce, but would virtually create a condition of civil war in this country.

I do not stand for peace at any price. I do not, for one moment, believe that there is nothing to life but comfort and so-called "business," and that everything should be sacrificed to that. But I do believe that we are not called upon to stand suddenly by the letter of the law, when we have essentially, long ago, broken its spirit.

A proclamation of neutrality by a president, which calls upon the people to refrain even from an expression of opinion, when they are in places of public amusement, principally in the "movies," and pictures are presented to them, while, at the same time, we are shipping hundreds of millions of munitions of war—it matters not to whom—appeals to my sense of humor.

However, latest advices show that a reasonable understanding with regard to the rights of our citizens to travel on the high seas may be arrived at with Germany.

Incidentally, however, let me suggest to you that a very good means of judging the situation would be to reverse the positions. What would we be thinking and doing if we were in the position in which Germany is to-day with regard to the shipment of arms and munitions, and were virtually bottled up as Germany is?

And if you want to have a little further light on the subject, study the history of our own Civil War and what the North and South did to one another, especially on the high seas.

In a recent issue I notice a long letter from young Mr. Amter, to whose talent as a composer many musicians of eminence, not only abroad but here, have testified.

I believe I am correct in saying that the opera that he submitted in the Los Angeles competition, which was won by Horatio Parker's "Fairyland," might have won the prize but for certain difficulties in the production, particularly with regard to the choruses, and that it was certainly considered to be, by far, the most meritorious work outside the one that won the prize.

Mr. Amter explodes with considerable vehemence against what he is pleased to term our lack of culture in this country. This we are accustomed to. We have been hearing it for a long time.

I would remind the ebullient young man, however, when he speaks with such enthusiasm of conditions in Germany, which he prefers, and to which country he expresses his intention to return as soon as he can, that over fifty per cent of the population of this country is of foreign origin or descent.

If the Europeans are so musically educated and musically appreciative, and particularly the Germans, of whom we have some twelve millions, did they all lose their love for music, their appreciation of music, their musical knowledge, when they came to this country?

Are there not enough Germans of musical knowledge and experience in this country to appreciate a young man and his work, if the work be good?

And, furthermore, let me ask Mr. Amter another question, when he speaks so enthusiastically of the attitude of the Germans to a composer. What is the truth? Would Mr. Amter claim, for instance, that, the moment a composer of worth appears in Germany, the Germans rise up, acclaim him, and call him blessed?

Why, the very contrary is true. In speaking of the Germans I will, naturally, include the Austrians, who have given us so many eminent composers, and certainly so many eminent musicians and conductors.

Let Mr. Amter read the story of the lives of the great composers. What is the truth about Wagner's early years of struggle? He was treated to the foulest abuse and to the most contemptible ridicule. Haydn had to do chores as a lackey, in Vienna, where he came near starving. How about the trials of Franz Schubert? How about Beethoven?

The fact is that, with few exceptions, the great composers, even in Germany and Austria, had a hard time of it for many a year. To-day we worship them—but they are dead—and so the past has been forgotten.

So I would say to Mr. Amter, if he aspires to eminence as a composer, whether in unappreciative America, as he calls it, or in appreciative Germany, let him go into training for the crown of the martyr—he will probably reach it—and a generation, perhaps, after he is dead, his genius will have been discovered and exploited for the benefit of a few music publishers, managers and conductors—and, incidentally, of a few musicians and singers.

In this connection let me say that I was glad to see St. John Brenon, of the *Morning Telegraph*, who is not only a very able writer but a very human critic, take up one of the statements made by Mr. Amter, in which he described Oscar Hammerstein as "one of the greatest acrobats in advertising that the American press has known." Mr. St. John Brenon very properly castigates Mr. Amter for deliberately ignoring the fact that during his brief career as an operatic manager, at the Manhattan Opera House, Mr. Hammerstein not only made known to this country a number of great artists who had been ruled out of the Metropolitan, but more particularly made known a number of French operas of great musical value and unquestionable charm and appeal.

And here let me add, too, that, irrespective of the merits of the controversy that resulted between Mr. Hammerstein and the Metropolitan, we must credit Mr. Hammerstein with having, by the competition which he started, been the cause of taking the Metropolitan out of the rut into which it had fallen, and thus largely contributed not alone to the high standard of its performances but to its present vogue and popularity.

Let us not lose sight of these facts because Mr. Hammerstein, like a good many others, likes to see himself in print, and occasionally indulges in verbal vagaries, behind which, however, there is often a deal of deep philosophy, and sometimes a great deal of truth.

Your editorials, my dear MUSICAL AMERICA, when I find time to read them,

often arouse my wonder. I presume your worthy editor writes one or two, when he has time. I have heard that some are written by that distinguished publicist, for whom I have a great respect, Arthur Farwell. Sometimes I also presume they are written by that talented young composer and journalist, Mr. A. W. Kramer.

But sometimes, undeniably, when "copy" runs short, the office boy—or office cat—gets a chance at the editorial page.

It must certainly have been either one or the other of the latter two who wrote the editorial in which you state that there are no American symphonic conductors of experience in this country.

This is one of those sweeping remarks which are made by those who know nothing about this country, in which category I include most of the musical critics, who, however distinguished their services and however undeniable their ability to criticize a particular performance, fall down hopelessly and helplessly, when they come to speak of general musical conditions in the United States, of which they know as little, as I believe I have said before, as an earth worm in Central Park knows of the Rocky Mountains.

How much more commendable is the modest attitude of your Editor, who, after nearly half a century of intimate acquaintance with our musical life and our musical industries, and having, in the last two years, traveled tens of thousands of miles and spoken in over forty cities, before large audiences of musically interested persons, tells us that he is only beginning to learn the truth—so wonderful is our growth, so vast our possibilities.

There are men today in our symphonic orchestras—some are Germans, some are French, some are Italians, some are Americans, some are of German descent—who could step right to the conductor's desk and conduct an orchestra after a few rehearsals, in a manner that would rival that of some of the best men we have to-day or ever have had. And remember that, in saying this, I am speaking of the working musicians of the orchestra, and not making any reference to the many distinguished musicians whom we have among us, and who make it not only unnecessary but derogatory to our self-respect that, when there is a vacancy, we should promptly rush abroad to find out who is out of a job on the other side.

Here let me add that I heartily endorse the strong position taken by Mr. Henry T. Finck, in a recent issue of the *New York Evening Post*. In discussing the possibility that, on account of ill health and other reasons, Maestro Toscanini may not return to us, Mr. Finck strongly objects to the intimation that has been made that if Mr. Toscanini is not available, efforts will be made to secure the services of Maestro Tullio Serafin, the Milanese conductor of the highest distinction, who is understood by many to be Toscanini's greatest rival.

As Mr. Finck truly says, if Toscanini cannot come, why should not Giorgio Polacco, who has been with us some time now and who has shown such distinguished ability, be given the appointment? Polacco long ago won a position of eminence in Italy.

It was Polacco who, at the personal instance of Puccini, conducted the English premiere of "The Girl of the Golden West" here.

In London his conducting of certain Italian operas, notably of "Aida," aroused enthusiasm.

He is known to be a splendid interpreter of Wagnerian operas, which he has often conducted abroad.

Why should we therefore go outside and take a foreigner, however eminent?

And this is precisely the point which is being continually made by your Editor—namely, that it is unjust to the musicians in this country, whether they are citizens or not, that we should virtually announce to the world that there is no one of eminence here, and that we have to go abroad when a position of importance is to be filled.

In the broad sense, Mr. Polacco is one of us. Why should he be discriminated against?

As I said in speaking of some of Mr. Amter's verbal fireworks, do people lose their musical knowledge and understanding when they reach our shores? Are they less capable musically because they spend a season with us every year?

Is it not true, on the other hand, that the high standard which now prevails in this country makes them all the more efficient?

A charming young American girl, by the name of Marion Owen, recently made a most successful debut as a singer, in her home town of Spokane. The local papers were, naturally, more or less eulo-

gistic about her work. However, competent critics say she has a future before her, as she is a girl of unusual charm and musical understanding, as well as endowed by nature with a voice of fine quality.

I hear that she ascribes her success to the training she received from that distinguished and competent teacher, Mme. Gina Viafora, and that she has acknowledged her indebtedness to Mme. Viafora in the warmest possible terms.

I mention the case for a number of reasons. In the first place, this young American girl is typical of hundreds who have made, or will make, successful debuts as singers, and who owe their success to teachers in this country, a fact which they are very willing to acknowledge at the commencement of their careers, though later on many of them, when they have gone to Europe and have taken a couple of lessons from some noted artist, will have forgotten the original obligation, thus giving rise to controversy in the musical and other papers.

In the next place, I speak of the matter for the reason that Miss Owen's success illustrates a conviction I have had for years that mere musical knowledge and experience are not alone sufficient to produce singers, especially with girls.

Here "womanliness" has much to say. Your great, big, broad-minded, broad-shouldered singer who is able, by her mere presence and the certainty and beauty of her art, to inspire her pupils, as well as bring out the best in them, is probably more essential to their success than the vocal teachers with "scientific knowledge." Such a woman will accomplish a great deal more than can ever be done by hours of discussion on the soft palate.

Such a woman was Murio-Celli, in the past, who brought out a number of our best American singers, and did wonders with the young American girls who came to her. She was of the same type as Mme. Viafora.

Such a woman, too, is Marcella Sembrich, who will probably devote her remaining years to teaching a few selected pupils.

It comes down, a good deal, to a question of personal magnetism as a serious factor in developing musical talent, especially among girl singers, and that is certainly one quality which women of the Gina Viafora type have in abundance.

Not only the musical world, but the general world, is always greatly interested in the domestic life of our prominent musicians—so there was general rejoicing when it was announced that a daughter had been born to sweet and charming Alma Gluck, the popular soprano and wife of Efrem Zimbalist, the noted violinist.

Mme. Gluck and her husband have been spending the summer at Lake George, in the Adirondack region, where so many of the artists have been during the vacation period.

Mme. Gluck, by the bye, already has a daughter by her first husband, Bernard Gluck, an insurance agent. It was while she was married to Mr. Gluck that her ability as a singer was discovered. As sometimes happens in such cases, they became estranged. Later they were divorced.

Much of Mme. Gluck's success, recently, may be attributed to Marcella Sembrich, with whom, you know, she studied abroad, a year or so ago.

While her friends will rejoice in her happiness, the musical world will suffer a loss, for I understand that she has cancelled \$150,000 worth of engagements for next season, in order that she may devote herself to her baby.

Another case of motherly devotion among artists is that of Mme. Matzenauer, the distinguished contralto of the Metropolitan, who, with her husband, Ferrari-Fontana, has been spending her summer on Schron Lake, from which place, in their car, they have made a number of excursions, but never so long that they cannot return to their daughter, who, I believe, is now about a year or so old, and to whom they are both devotedly attached. During this summer Mme. Matzenauer has been studying the rôles of *Isolde* and *Brünnhilde* in "Götterdämmerung," in which she is scheduled to replace Mme. Gadschi.

While we hear of these instances of con-nubial felicity, one case of infelicity has just come to light, though those who are what is called "on the inside" have long ago awaited the denouement, and that is, the estrangement which has come between Riccardo Martin, our American tenor, and his beautiful and talented wife. They have, I believe, agreed to a separation.

The Martins, you know, have a beautiful daughter, Biji. Mrs. Martin is her-

[Continued on next page]

MEPHISTO'S MUSINGS

[Continued from page 7]

self a musician, painter and singer of rare attainments. She is also a very beautiful woman. Before her marriage she was Elfrida Klamroth. In Paris her paintings attracted much attention.

Martin, you know, is a Kentuckian and had not much of a reputation when he met Elfrida Klamroth. She really gave up her career as a musician and painter to aid him. Many of the rôles

in which he has been successful he studied with her.

If those who are ever ready to criticize professional people refer to this case as another instance of the impossibility of combining a good home life with a professional career, let me say that there is one thing that can be said for the professionals—whatever their mutual relations may be, they are, in the majority of cases, based upon affection—at least for a time—the best proof of which is that, with few exceptions, their children are beautiful and talented—at least, that is the creed as well as experience of

Your

MEPHISTO.

MUCK ORCHESTRA TO TOUR THE MIDDLE WEST

Boston Symphony to Undertake Trip Deferred Last Year Owing to War

BOSTON, Aug. 30.—The thirty-fifth season of the Boston Symphony Orchestra will open in Symphony Hall on Friday afternoon, Oct. 15, and Saturday evening, Oct. 16. None of the players has left the country this year, and Dr. and Mrs. Muck are now summering on the North Shore, after having spent their time, since the San Francisco tour of the orchestra last May, in exploring the West.

The orchestra will assemble earlier in the season than the opening Boston concerts will necessitate, since it will be able this season to undertake the trip through the Middle West which had been planned for it last season, but which it was forced to abandon because of the difficulty of assembling from Europe after the outbreak of the war. The trip will be taken in the first week of October, and the cities to be visited are Toledo, Milwaukee, Peoria, Omaha, St. Joseph, St. Louis and Chicago. The first concert will be given on Monday evening, Oct. 4, and the last concert in Chicago, Sunday afternoon, Oct. 10. The first rehearsal of the season will take place in Boston, Sept. 27, and rehearsals will continue through the week of the 27th, in preparation for the Western concerts and the first pair of concerts in Boston.

Dr. Muck will perform this season the "Dante" symphony of Liszt, which he is encouraged to do in view of the exceptional success which attended the performances of the "Faust" symphony last season. Among the soloists engaged for the season, the full list of whom will soon be given out, are Mme. Melba, Geraldine Farrar, Paderewski and Fritz Kreisler.

O. D.

Cecil Fanning Scores Success in San Francisco

SAN FRANCISCO, Aug. 26.—Cecil Fanning, the noted American baritone, and H. B. Turpin, his accompanist, scored an extraordinary success at the American composers' concert, held recently in Festival Hall. Mr. Fanning sang with an orchestra of eighty and was heard by 2,500. The appearance resulted in an immediate re-engagement. In fact, so successful was the sojourn of these artists that they are to make a five weeks' tour of the Pacific Coast next Spring under the management of L. E. Behymer.

Saenger Pupils Sing at Norfolk Festival

At the recent festival concert given at Norfolk, Conn., a full account of which appeared in the last issue of MUSICAL AMERICA, three of the soloists, Marie Stoddart, soprano; Minnie Welch Edmond, soprano, and Marie von Essen, contralto, were pupils of Oscar Saenger, the noted New York vocal master. The work of these artists was of a high order, as the report of the festival in this journal last week indicated.

FARRAR BARES HER SOUL IN INTERVIEW

Defends Her Pro-Germanism and Calls Chaperonage of Girl Students an Insult

"Geraldine Farrar Turns Her Soul Inside Out"—that is not a description of the prima donna's motion picture acting, but the caption given by the New York Tribune to an interview which Miss Farrar recently granted to a writer for that paper, and which was devoted chiefly to non-musical subjects. Some of her statements which the Tribune thought worthy of enclosing in a three-column "box" were the following:

"One can be a splendid woman and a great artist, but not a great artist and a mother."

"I am pro-German because Germany made me what I am."

"The unity of a nation is what democracy lacks. I am not a coward."

"I dare to say what I am and what I think. I, an artist, be discreet!"

"We need salons in America. But what would we discuss?"

"My friends urge, be inconspicuous, but I adore to be conspicuous."

"There'll be one less unhappy marriage if Geraldine Farrar keeps out of it."

"My test is how to meet my failures. Let me but have my teeth in my brain and I'll take care of the rest."

For her pro-Germanism, Miss Farrar gives this reason:

"I am pro-German because never shall I remember with anything but the deepest humility and gratitude that Germany made me what I am. That for sixteen years the folk under the black eagle encouraged me to sing my song. That can't be eradicated, and I would feel that way if I had received my spiritual sustenance from any other country. But it did not so happen. And those of my friends who cannot appreciate this can no longer come to my table; I am sorry, but so it is."

Her views as to matrimony for artists she outlines in this manner:

"The American woman who wants a career tries to be a great artist, a good wife and follow convention. It cannot be done, and it is not done"—this with vehemence. "Nature herself prevents it. You can't give 100 per cent to your chil-

dren and 100 per cent to your art; one or the other must suffer. The domestic, the culinary, it is not for me. I must be an artist twenty-four hours of the day with my head, my body, my heart, my blood."

She pays her respects to the dangers that are said to beset girls who study music, thus:

"The girl who wants to turn the world upside down must be properly chaperoned. She must be guarded as carefully as an odalisque in a harem. Good God! what an insult! My mother's was the ideal chaperonage. She became the root of me; she eliminated the material from my being, so that the fire might burn pure and high. But with these young things it is 'Oh, we must see that you get into a nice pension,' and 'You must not study with So-and-so; he's a man of doubtful morals.' The girl who wants to sing needn't bother; she'll never get her virtue disturbed. Oh, I can forgive anything but this stupidity."

Working for the Musical Advancement of Galt, Cal.

GALT, CAL., Aug. 24.—Mrs. Frederic Harvey, who is better known in the musical profession as Anna Miller Wood, and who was for years prominent in musical circles in the East, has taken an active interest in musical events here. Last season she arranged two courses of fine concerts, engaging the best artists in San Francisco and Berkeley, and giving her own services for the benefit of the High School Library. She plans to give similar courses during the coming season. Last season Mrs. Harvey illustrated a series of lectures at the University of California Summer School given by David Stanley Smith of Yale. She also sang with success at two chamber concerts in Berkeley during the past year.

Gustav Luders, Composer, Left Small Estate

Gustav Luders, one of the best known composers of musical comedy scores in this country and the recipient, for a decade, of heavy royalties, left a net estate of \$160, according to the report of the State Comptroller's office, filed on Aug. 29 in the Surrogate's Court of New York. Mr. Luders, who died Jan. 24, 1913, had received royalties from "The Prince of Pilsen," "King Dodo," "The Grand Mogul," "The Shogun" and other musical plays. The gross estate amounted to \$7,551, but after debts had been paid little was left for the widow, Mrs. Grace M. Luders.

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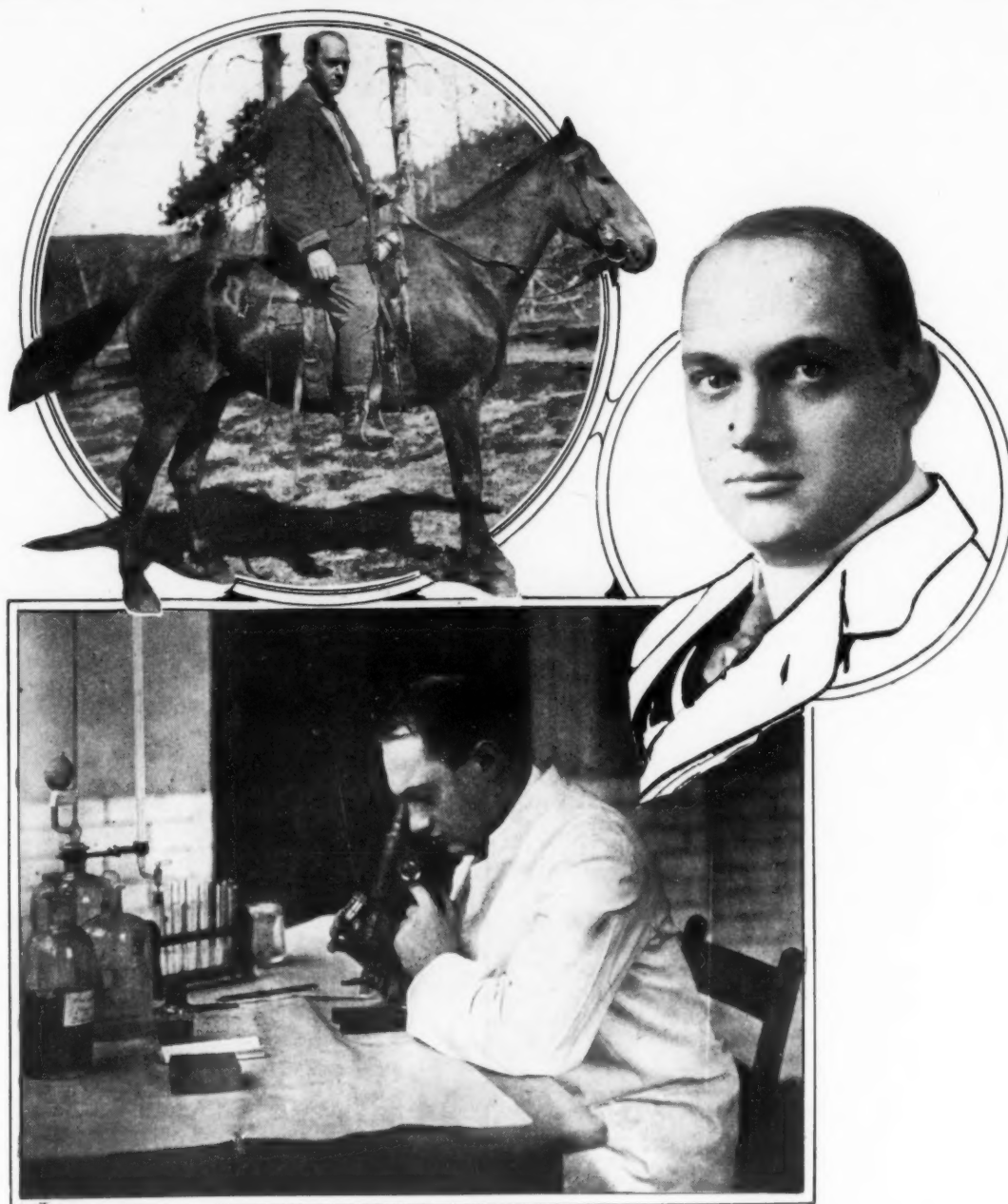
When Europe's Best Is Placed Beside the Mediocre American in Song Recital Programs, Points out Dr. F. Morris Class, the Audiences Come to the Conclusion that Our Native Composers Are Not Progressing—Artistic Phenomenon of This Prominent Physician Who Has Also Won Eminence as a Composer—Instance of Noted Doctor Who Acted as Musical Mentor to Brahms—Dr. Class an Idealist in Art

AMONG the most current of popular misconceptions is the one which holds that the man of science cannot be an artist. Time and again has this contention been refuted, only to spring into life again. I can remember my own feelings on learning a half dozen years ago or more that F. Morris Class, who was known to me only as a composer, was a practising physician.

To-day among the names of those men who are writing the art-music—I term it so in contradistinction to the "popular" music—of this country, the name of F. Morris Class takes a position of real eminence. Dr. Class has worked with infinite pains, and he has put forward songs which have proved him to be an artist of a particular fineness. It is one thing to appeal to millions of persons with "calling me" music; it is a very different thing to write a song that a dozen connoisseurs will call worthy of a master.

Wrote "Hasty Pudding" Show

Dr. Class's career is unique and the telling of it therefore well worth while. Of New England stock, he was educated at Harvard, graduating in the class of 1903. In his senior year he wrote the music for the "Hasting Pudding" show, which was called "The Cat-Nippers." Another member of the class of 1903, Richard Washburn Child, since become a literary figure of prominence, was responsible for the libretto. Dr. Class's medical training was received at the College of Physicians and Surgeons (Columbia University). There Dr. Class is now instructor in medicine, lecturer to the graduating class in the treatment of diseases of the chest. He is also one of the twelve directors of the Association of Tuberculosis Clinics of New York, who act as consultants to the Board of Health. In addition to this he is physician-in-chief to a special ward for the study of all forms of tuberculous infection on the roof of the College of Physicians and



Camera Records of F. Morris Class. Above, On Horseback "Snapped" in British Columbia on a Vacation Trip Last Year. To the Right, "In Propria Persona." Below, in His Laboratory, Where Composer Class Is Transformed Into Dr. Class

Surgeons, a ward where more than one hundred patients are treated daily.

While sitting at lunch with Dr. Class recently, I asked him when he found time to compose, and was told that he did not. But his statement must not be taken too seriously. Dr. Class does find time, and the proof of it is that his new works are issued by leading American publishers from time to time. This composer-physician is, further, an idealist. He admits it frankly. He believes in the intellectual in art, and works with it ever present in his mind.

"I have been told," observed Dr. Class, "that my music is unusually clear, filed down, as it were, to an edge. This is achieved, I may say, by a conscious effort. Professor Santayana says in his 'Reason in Art': 'It takes cultivation to appre-

ciate in art the consummate value of what is simple and finite. What most people relish is hardly music; it is rather a drowsy revel relieved by nervous thrills!' (A bomb at Puccini-ites!) And one can well understand Dr. Class's subscribing to these well-expressed words of Professor Santayana.

Proselyting for Puccini

He told me, in fact, that at a house party one evening, after he had played some real modern piano pieces, an English gentleman approached him and asked him if he could play Puccini. He responded with the information that he did not admire the popular Italian opera composer's music. The following day he received a huge bundle containing Puccini's complete operas, with the compliments of the Englishman who had asked him the question. "Do you know," said Dr. Class, "the next day I took back all the Puccini to the shop of his publisher. Instead, I have been buying Cyril Scott's music from time to time, and only the other day I learned that the account was balanced." It was under John Knowles Paine, the then professor of music at Harvard, that Dr. Class pursued his studies in composition. And his appreciation for what the distinguished pioneer American composer and theorist did amounts to reverence. His knowledge of the classics, Dr. Class relates, was phenomenal. He could write with

ease isolated measures of Beethoven string quartets in the complete score on the blackboard from memory.

His Mass Too Romantic

Knowing Dr. Class's published compositions to be songs, some thirty of them, and three sets of piano pieces, I asked him if he had done other works as well. I was informed that he has done many choral works for female and mixed voices, but that they are all in manuscript. "Do I write only secular music?" That reminds me of the mass which I wrote in Professor Paine's class. It was set in most elaborate manner for a chorus in eight parts, many soloists and orchestra. The professor, who had, as you will see, a keen sense of humor, examined it one day. He wore two pairs of spectacles *always*. His first remark was that the mass was about as romantic as the Symphonic Etudes of Schumann. Scarcely had he uttered this when he seized his spectacles, threw them away and pointing to a particularly uneclesiastical place, addressed me with, "Where does the ballet enter?" Then, taking the manuscript, on which I had put many hours of labor, he tore it up and threw it into the fire. I never again set myself the task of writing music for the church. Professor Paine's criticism was proof positive to me that my musical ideas, with which I had clothed the 'Kyrie Eleison' and 'Agnus Dei' were not in keeping with the accepted idea of what church music should be. And I have never tried since."

That several prominent physicians have also been literary men of note is widely known, *viz.*, the work of Oliver Wendell Holmes and S. Weir Mitchell. Personally I knew of few physicians in history who had shown themselves musicians of fine parts, barring the composer, Scriabine, and the chemist, Borodin. Dr. Class enlightened me on the subject and pointed out one of the most interesting cases on record. How many—or should I say how few?—of those music lovers who have turned the pages of the scores of Brahms's glorious A Minor and C Minor String Quartets remember to whom they are dedicated? If they will look at the top of the page of those scores they will read, *Seinem Freunde Dr. Theodor Billroth in Wien zugeeignet*, which, translated into the king's own, means "dedicated to his friend, Dr. Theodor Billroth in Vienna."

Clinic on Brahms Music

Dr. Theodor Billroth—Dr. Class is the authority for this information—was the foremost surgeon of Europe of his time. His clinic was the Mecca of surgeons from all over the world. "In Florence May's Life of Brahms," remarked Dr. Class, "I have found no less than thirty references to Dr. Billroth. Brahms was his intimate friend, and prized his opinion of his music highly. You may be sure that he would not have dedicated two of his string quartets to him unless he had thought a great deal of him. Dr. Billroth played the piano well and also the viola; he played the latter in string quartets, of course. Brahms used to send his music in manuscript to the famous doctor; for example, his Rhapsodies for piano in G Minor and B Minor were in

[Continued on next page]



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[Continued from page 9]

the possession of Dr. Billroth for eight months or more before they were given to the publisher!

"And somewhere I have read how Brahms brought him his Fourth Symphony, that noble work which shows us the great master in his last and finest period, and how the doctor found fault with the last movement. In fact, he suggested that Brahms publish it separately as a single orchestral work, a Passacaglia, which it is, just as Beethoven published his 'Grosse Fuge' for string quartet separately as the last of his works for string quartet. Dr. Billroth also made suggestions for many changes in this movement, and there is evidence to prove that Brahms accepted his advice in regard to these, though, as we know, he did not detach the movement from the symphony, as Dr. Billroth wished it.

"This friendship of Brahms and Billroth is to me one of great significance. Think of this master-composer and master-surgeon conferring on music which to-day we recognize as among the most marvelous that has been wrought at any time in any land! I do not think that Billroth did any musical creative work, but he wrote a remarkable work in prose called 'Wer ist musikalisch?' (Who Is Musical?), in which he analyzes keenly the matter of music from the scientific standpoint. It may prove rather heavy reading for the average person, but it is an important work and one with which serious musicians should be made acquainted."

Championed by Werrenrath

Dr. Class cannot complain of lacking singers to interpret his songs. The first to do so was David Bispham. George Hamlin, Reinald Werrenrath, Mildred Potter, Olive Kline, Thomas Chalmers, Anita Rio, Florence Mulford, Lambert Murphy, George Haris, Jr., and Susan Metcalfe are some of the others who have placed his songs on their recital programs. His best known song is "To You, Dear Heart," while his "Romance," "Old Roses," "Why Does Azure Deck the Sky?" and "Virgin's Cradle Hymn" are familiar to music lovers. In Reinald Werrenrath Dr. Class has an ardent champion. The baritone has sung "To You, Dear Heart" for five years in his recitals, and he told me only recently that he never tires of singing it.

Naturally, Dr. Class feels grateful to Mr. Werrenrath for his artistic aid. He expressed it in his characteristic manner. "Do you know," he said, "what Charles Lamb said of the great tragedian, Munden? Well, here it is: 'A tub of butter contemplated by him amounts to a Platonic idea.' Of Mr. Werrenrath let me say that he could sing a cook-book so that it would seem like an inspired epistle!"

For his piano pieces he has received the approval of such persons as Harold Bauer, Fannie Bloomfield-Zeisler and Percy Grainger, while Harold Henry, the young Chicago pianist, has taken up his music and is to play his Novelette on tour next season. Leslie Hodgson is another pianist who has performed his works repeatedly in his recitals.

Only one "kick" is registered by this composer and this is not a personal one. He wishes to know why foreign singers coming to America do not choose songs by the serious American composers for their recitals. "Just as there are miles of mediocre songs turned out each year in Germany and France there are heaps put forward in this country. Take the foreign *lieder* singer who comes to us. Does he, or she, give us second-rate German and French songs? No. You find Brahms, Schumann, Wolf, and of moderns, perhaps some Strauss, a bit of Josef Marx, or Hans Hermann. But when that same singer decides to do something American, whether for the sake of pleasing American audiences or not, I am sure I do not know, he invariably chooses some mediocre, light and frothy song, absolutely lacking in individuality and totally unrepresentative of what the American composer is trying to accomplish.

"In other words, we get from him the super-cream of Europe's best placed alongside the light American. The result? That the audiences who attend

these recitals come to the conclusion that American composers are not progressing. If some one would only take the trouble to point out to these singers that good American songs cannot be obtained by

asking any one publisher to send up a pile of his new publications of American music, he would be doing these singers a great service. And also I only pray that he will tell them that American music—much like ancient Gaul—is divided into three kinds—good, bad and indifferent! Nothing can do more harm than to make it possible for this indifferent American music to be exhibited frequently in public."

A. WALTER KRAMER.

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WHAT RETARDS POPULARITY OF THE ORGAN IN CONCERT FIELD?

Public Generally Listens to This Music Without Thinking, and for Purpose of "Basking in Its Tonal Grandeur and Reclining in Its Satisfying Emotionalism"—Organists to Blame When They Halt the Rhythm While Making Changes in Registration

By RICHARD KEYS BIGGS

IN a surprisingly few years the organ of America has emerged from the background of neglect, from the lack of critical recognition and from the oversight of the concert-going public, to rise to a position of prominence in every locality and to a place of vital influence and necessity in many specific centers.



Richard Keys Biggs, Prominent Concert Organist, at the Console of the Organ at the San Francisco Exposition

It has entered the home, the theater, the café, and has mounted the steps of the concert platform to take the place among its contemporaries so long denied it. No longer is it necessary to go into lengthy details of explanation with regard to the improved mechanism and increased tonal beauty of the organ or to explain to the public that the instrument can be played, as other instruments can, without the use of brute force.

Although the organ has as yet not reached a position in the esteem of the general music-loving public commensurate with that of the piano or violin, for the obvious reason that until recently it has not had the opportunity of making itself understood, yet in the past decade it has made such rapid strides toward the goal of popularity it is safe to predict that the passing of a few more years will place it upon a broad level of public understanding and intelligent criticism by the masses which will enable it to take equal position with its rivals upon the concert stage.

The literature of the organ is being increased each year by hundreds of splendid compositions of all types, which are given immediate place upon the programs of recitalists in all parts of the country. Organs of unquestioned merit

are to be found everywhere. Recitalists of real ability are numerous and many hundreds of thousands of persons each year avail themselves of the opportunity of hearing the instrument in concert.

In the face of all these good things which have enriched the organ so wonderfully it may seem unjust to find fault in any particular. But to those who have the interest of the organ close at heart and who wish to hasten the day when the public will be led to understand thoroughly the organ and when the organist will respond in like manner with regard to his public, any words of criticism which may help will be readily appreciated.

To begin with, I believe that people go in large numbers to hear the organ recital because they love the sound of the instrument. And just herein lies the difficulty. People "just love the tone of the organ." It thrills them, inspires them and makes them feel lofty sentiments. They revel in the tone of the great pedal pipes, they marvel at the wonderful mysticism of the "Vox Humana" or the chimes, and perchance if "the man" plays a passage with his feet alone they give vent to expressions of the most enthusiastic approval. But do they really think? Do they rise above the purely emotional? Do they listen to the individuality of the player through medium of the music he plays and the instrument he plays upon? In short, do people use their intellect with respect to the organ as they do with the piano? In too many cases must the answer be in the negative.

I am aware, of course, that a certain portion of the audience of any artist, be he pianist, organist or violinist, is made up of individuals who do not really think, but merely allow themselves to be amused and thrilled. But it is surprising to know that many people who are capable of receiving in a sensible and intellectual manner the meaning of a dignified and scholarly interpretation of the best organ music allow themselves to be influenced into an expression of approval or condemnation, according to the degree to which they have been thrilled by the organist's use of the ear-tickling devices of his instrument or disappointed by his omission of the same.

That this is true not only in the case of a large portion of the general public, but also in the case of many professional musicians cannot be denied. It is a fact that there are numbers of musicians, and among them those who for years have worked in conjunction with the organ, who have not listened with enough intellectuality to the vast amount of organ music they have heard to be able to pass a sensible or serious comment either upon the performer they may hear or the instrument he uses as his medium of expression. Too often do people listen to organ music for the purpose of basking in its wealth of tonal grandeur and of reclining in its satisfying emotionalism. Too often do they allow themselves the pleasure of hearing without thinking.

On the other hand, the organist who would establish himself as a popular

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concert performer has much to learn with respect to his public if he would place himself before that public as an artist of equal rank with his contemporaries in other fields. And the organist who studiously ignores the demands of his public will be just as conscientiously neglected by that same public. I do not mean here to go into any details of program building nor to advise that he be influenced altogether by popular taste, but I do insist that unless the organist comes to realize the importance of rhythm in all of his music and the necessity of definiteness of purpose in his playing, his efforts will be expended to little or no avail. All music demands rhythm. Organ music in particular requires the clarity which rhythm alone can give it. The listener must be made to feel that rhythm at all times, in the *allegro*, the *andante*, the *accelerando*, the *ritard*. Just in this respect do the majority of organists come to grief. The sustained character of the organ tone and the alluring array of instruments before him make him forget that his duty is to convey to his hearers a definite impression, a story of beauty at once unbroken by unnecessary pause and uninterrupted by that fatal hesitancy which proclaims the amateur.

I have seen many players of ability fail to hold the attention of their audience for no other reason than that their story was not told in the concise and definite manner in which the audience expected to hear it. The organist who has formed the common habit of retarding that portion of his music which leads up to the point where he desires to make a change in the registration, and who, having reached that point, calmly takes his own time and that of his hearers in adjusting the stops which he wishes to use next, is the man who forgets one of the first essentials of good music. In so doing he has sacrificed that which is far more necessary than tone-color. He has destroyed the rhythm of the music. He has allowed his story to be interrupted in its natural flow and has turned aside in search of more beautiful language with which to express himself. Immediately has he lost the attention of his hearers. This fault is

common in many players of reputation.

Imagine for a moment one of our great pianists introducing an uncalled-for ritard in the midst of some particular selection during his recital, or taking undue time in transition from a movement of one character to that of another. Imagine a great orchestra pausing in the midst of the "Magic Fire" from "Die Walküre" to give the flutist time to pick up his instrument and join in with the rest. And yet this absurd thing is being done continually by organists. The modern organ has more than enough facilities to allow the recitalist to make any necessary change in registration without destroying the rhythm of his music.

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MINNEAPOLIS, MINN., Aug. 24.—The two last opera nights at Lake Harriet closed a successful series of concert performances of operatic music. At the former of these the program included excerpts from "Lucia," "Il Trovatore," "Rigoletto" and "Traviata." The soloists were Evelina Marcelli, Meta Schumann, Harry Phillips, F. C. Freemantel, J. T. Jeffries and Percy Long.

A particularly beautiful interpolated number was the part song, "The Night Has a Thousand Eyes," for women's voices, by Nevin, sung by a good sized chorus and conducted by Joseph Sainton, whose appreciation of musical values and skill in handling the chorus and orchestra deserved and won favorable recognition. Dr. Freemantel, substituted for Dr. Kraus, singing "La Donna è Mobile." Easy voice production and admirable style were exhibited by Miss Marcelli, Miss Schumann and Mr. Phillips.

Of the numbers played by the band in Part Two of the program, Liszt's Rhapsody, No. 2, and the Grieg "Peer Gynt" Suite were particularly likeable. The audience was large and appreciative.

The largest audience of the season gathered last Friday night to hear Stanley R. Avery's comic opera, "Katrina," conducted by the composer-playwright. For the concert version of the work, the solo parts were assigned to five voices, those of Mildred Ozias, Rhea Raven, Harry Wilburn, John A. Leavit and Dr. Ray R. Moorhouse. The chorus was large and well attuned. The orchestra gave good support.

The performance served to popularize one of the already well known and highly thought of Minneapolis musicians, a composer applying himself primarily to the creative art. "Katrina" was given its first hearing in two performances in the Schubert Theater last spring before large and critically appreciative audiences.

F. L. C. B.

John Chipman Delights Hearers at Song
Recital in Sandwich, Mass.

SANDWICH, MASS., Aug. 23.—John Chipman, the Boston tenor, gave a song recital here on Tuesday evening, Aug. 10, accompanied by Lida J. Low at the piano. Mr. Chipman confined his program to English and French songs of which he sang five groups in all. These he delivered with artistry and musicianship, and for his delightful singing of them he was warmly applauded by a large audience. Included upon the program were such well-known songs as: "Before the Dawn," Chadwick; "At Parting," Rogers; "The Crying of Water," Campbell-Tipton; "Sylvain," Sinding; "Comme un petit oiseau," (from the opera of "Suzanne"), Paladilhe; "When Your Dear Hands," La Forge; "Life and Death," Coleridge-Taylor.

W. H. L.

STOKOWSKI PLAYER WOUNDED IN WAR

'Cellist Himmer Hopes to Come
Back for Service in Phila-
delphia Orchestra

Hans Himmer, for ten years one of the 'cellists of the Philadelphia Orchestra, who was one of the three orchestral members who failed to return to America when the European war broke out, has been badly wounded and has been made a vice-corporal of the German Field Artillery and decorated with the Iron Cross for conspicuous bravery in action. Mr. Himmer, in a letter to Andrew Wheeler, secretary to the Philadelphia Orchestra Association, says:

"My hope is now to be able to play in the first concert next season. I have strong hopes to be in Philadelphia in the course of the winter to resume the place which I filled for ten years in my dear Philadelphia Orchestra. This depends, of course, on my being alive.

"I have repeatedly read in the papers I received from Philadelphia that the orchestra had great success last winter. This has given me very great pleasure.

"I am well, and am proud and happy that I can fight for my Fatherland. Since the latter part of August, 1914, I have been in the army, both in France

and Flanders, and since the end of May I have been in Russia. On Dec. 28, I was badly wounded and have got quite thin, but am now practically well.

"I am hoping that this letter will reach you, as I am sending it with a comrade who is going to Belgium. Here in Russia foreign mail is not so easily dispatched. Please remember me to all of my Philadelphia friends.

"Yours sincerely,
"HANS HIMMER."

Schwab's Ship Builders as Bandsmen in
Concert at Quincy, Mass.

QUINCY, MASS., Aug. 28.—Charles M. Schwab's patronage of music has reached as far East as this "City of Presidents." Mr. Schwab, as head of the Fore River Shipbuilding Company, encouraged his employees to form a band, which made its public debut at an open air concert in the rear of Adams Temple last night. There was an appreciative audience numbering over 3,000 people, who liberally applauded the rendition of operatic and popular airs. Heretofore, the band has only appeared at functions in the company's yard, such as launchings, etc. Its public reception was most cordial.

W. H. L.

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ECHOES OF MUSIC ABROAD

First War Year Wipes Out London Choral Society's Deficit—Teresa Carreño an Honored Guest of Madrid's Philharmonic Society and Spanish Royalty—Irish Cathedral to Have One of Finest Carillons in the World—Escaped German Conductor Tells How He Tricked a Troublesome Russian Mob—Adela Verne's South American Tour Stopped by Serious Illness—Son-in-Law of Cosima Wagner Antagonizes Former Fellow-Countrymen—English Singer Sounds Warning Against South American Engagements—Ernest Newman Makes Light of Boycott of German Music—Nero Re-incarnated in a Tommy Atkins

IT seems almost paradoxical that in a music season sadly demoralized by the war in England and all the other countries engaged in the great conflict the London Choral Society was able for the first time in its career of twelve years to come out with a balance on the right side. Conductor Arthur Fagge announced that "no subsidy or exterior help has brought things to this happy pass."

The society has given its usual number of concerts, besides participating in the British Music Festival, and throughout the artists and all others whose services have been employed have been paid. So here again it is an ill war that brings no good.

DURING Teresa Carreño's recent visit to Spain the Philharmonic Society of Madrid broke with a long-established tradition in honor of the great Venezuelan pianist who had come once more to the country of her ancestors, after an interval of fourteen years, at the instigation of that organization. The Madrid Philharmonic is a unique society in some respects. With a membership that embraces the best professional and amateur musicians of Spain, it keeps its concerts strictly private affairs—only the subscribers are admitted even when there is room for outsiders.

Mme. Carreño had been engaged for three recitals, but after the third the members signed a petition to have her give an extra one. Accordingly, a special meeting of the committee was called, as the request had to be sanctioned by a unanimous vote. The result was that the fourth recital was given. When the president went to the artist-guest and asked her to give it he told her that this was the first time in the society's many long years of existence that such a thing had occurred. At all four recitals the theater in which they were given was packed in every available corner.

Twice while she was in Spain's capital Mme. Carreño was summoned to the palace to play for the royal family. First she was entertained by the King and Queen Victoria, the Queen Mother Maria Cristina and practically all the "Grandes de España" being present also. She played a "request program," chosen by her royal hosts—Beethoven, Schubert and Chopin were the composers in special demand, Chopin being the beautiful Spanish Queen's favorite composer. The pianist's famous "Kleiner Waltz," more familiarly known in this country as the "Teresita Waltz," particularly tickled King Alfonso's fancy. On the second occasion the Queen Mother was the hostess, but the King, although he admits having little love for music and no musical ear, made it a point to be present to hear Carreño again.

This extended Madrid visit and negotiations regarding the release of her daughter Teresita from the imprisonment in which she had been placed in Algiers by the French military authorities at the beginning of the war, detained Mme. Carreño three months in Spain, instead of the three weeks she had expected. During all that time she was able to get news to and from her family in Berlin only once, through one exchange of telegrams through the American Embassies.

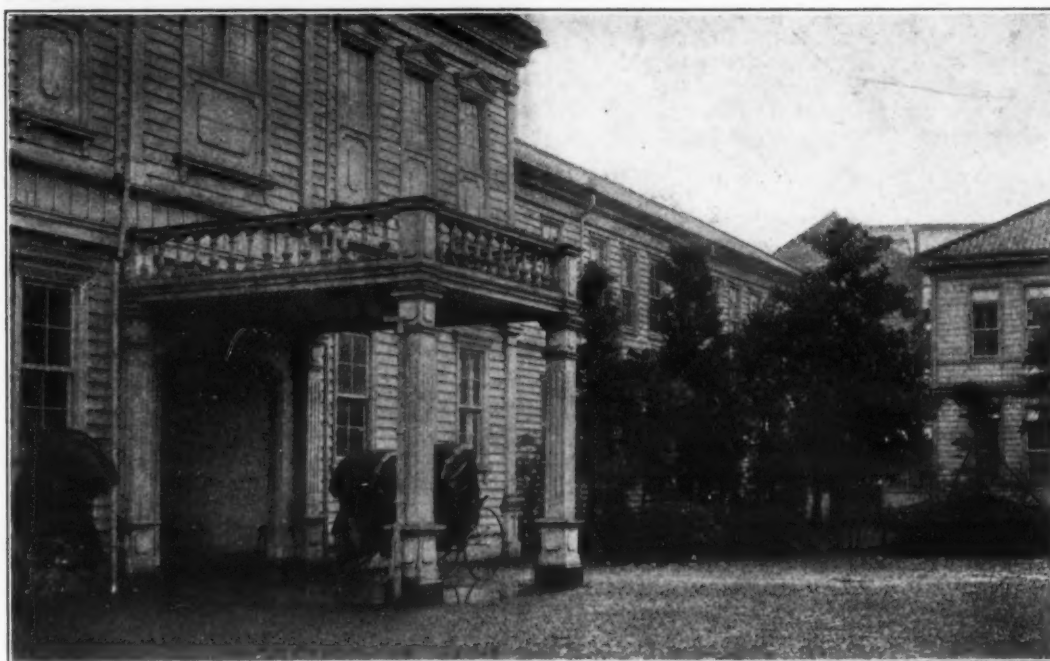
LOVERS of Belgium's famous "tower music" and the unique artistry of Joseph Denyns as a carillonneur will rejoice to hear that the *Musical Times* has received reliable information that up to June 1, at any rate, the bells at Malines, the most celebrated of the Belgian bells and the special instrument presided over by Denyns in normal times, had not

been molested in any way by the German occupants.

Queenstown is now looking forward to being in a position to boast of the finest carillon in the British Isles, which will be superior, at the same time, to many of repute in Belgium and Holland. The Lord Bishop of Cloyne has agreed to add the bells at Queenstown Cathedral

fever and for many months she was lying dangerously ill in Buenos Aires. The most recent bulletins, however, indicate that she is now on the road to recovery.

AN English singer, prominent among her country's artists, whose name, however, is withheld, has written to the



The Conservatory of Music in Tokio, Japan

necessary to complete the full compass of three and a half octaves. This means that twenty-five bells are to be added, making forty-two in all.

HOW a German conductor stole a march in the most literal sense on a Russian audience soon after the outbreak of the war is told by Paul Scheinpflug, conductor of the Berlin Blüthner Orchestra, in his "memoirs" of the nine months of imprisonment in Russia, from which he finally made his escape a few weeks ago. Scheinpflug was filling a summer engagement in Russia at that time.

The day war was declared between Russia and Germany Scheinpflug and his orchestra had to break off in the middle of Beethoven's Fifth Symphony, as the audience began to rush excitedly from the hall when the startling news became known. "A crowd of people with the flags of the Allies came shouting and roaring into the auditorium. They came to a standstill in front of the orchestra and a wildly excited student, the leader of the band, shouted something at us. As I did not understand him at once—he spoke Russian—the crowd made as if to mob the orchestra. What he said was translated for me and there was nothing left for us to do but to play the Russian National Hymn standing, three times in succession. Then we had to play the French and after that the English, which, thank Heaven, is like the German."

"Suddenly some one shouted 'The Serbian hymn!' And there we were, helpless, for none of us knew it. Then I had a happy thought—those people did not know the Serbian hymn any more than we did. The score of a Lehár operetta lay near at hand, and so, not without some inner chuckling, we played them a Lehár operetta march for Serbia's National Anthem. And the crowd fairly roared with delight."

ADELA VERNE's tour of South America has come pretty close to proving a tragedy for the gifted English pianist. She had not given more than a few of her scheduled concerts when she fell a victim to an attack of typhoid

London *Daily Telegraph* to sound a grave warning to other singers who may be offered engagements with companies setting out to tour South America. She speaks from unpleasant experience, as she was engaged to sing leading soprano rôles in a season of English opera to be given in Buenos Aires.

"When I got on board," she writes, "I found that I was practically the only woman principal in the company. We had two very good tenors, but no contraltos were engaged. We arrived at Buenos Aires, having managed, for the sake of two dozen or so of the chorus people, to rehearse two of the operas. That was the only rehearsal we had. We arrived on Wednesday, played 'Maritana' on Saturday night in a theater about as big as Drury Lane, the handful of chorus being lost on the stage. We had no adequate scenery. The chorus people were asked to bring their own dresses to wear."

"The consequence was that the performance was an utter failure and the manager of the theater demanded to know where the rest of the company was. When he discovered that there were no more, the contract was forthwith declared void. We played four times during the week, and were then told that there was no more money. Three of the chorus girls and the chorus men are still out there, and the rest were only able to get home through the benevolence of the local residents and the British Consul."

The *Daily Telegraph's* music editor, while maintaining that it is impossible to insist too strongly on the absolute necessity for singers who are thinking of going to South America to make sure that their passage home is safely guaranteed before they start, suggests that the management responsible for this particular enterprise may have been the victim of circumstances beyond its control. He points out that, whereas the difficulties that beset the sending of companies are always considerable, in these days of submarine activity, they materially increased, for not only is it difficult to get artists to go over the seas at all, but sometimes after they have signed their contracts their courage fails them and they break them at the last minute.

ONE expatriated Englishman not perceptibly popular among his former fellow countrymen at present is Howard Stewart Chamberlain, the well-known Wagner propagandist, who recently directed his pen against the land of his birth. This son-in-law of Cosima Wagner was born in England in September, 1855, and after receiving his early education there he went to Germany when still quite young.

In Germany he continued his studies for several years and finally, nine years after Richard Wagner's death, he took up the rôle of a writer in the Wagner propaganda. In December, 1908, he married as a second wife, Wagner's daughter Eva, since which time he has lived in Bayreuth at the Villa Wahnfried.

NO great alteration in the relations between Germany and her present enemies, on the purely literary side of music, at any rate, is to be expected after the war is over, according to Ernest W. Newman, the well-known English critic of the *Birmingham Post*. There will no doubt be changes on other sides as a result of the war, but "the present irrational prejudice against German music will break down in time," for, as Dr. Johnson said, "no man is a hypocrite in his pleasures."

"The English public already listens with equanimity to Bach, Beethoven and Brahms. Soon Wagner will come into his own again; and when that happens all the commercial instincts in the country—and it is these, be it remembered, that are at the back of the boycott of German music—will not be able to keep out Strauss and the rest for long."

Men of smaller horizon than Newman do not echo such sentiments, especially as regards the reinstatement of Wagner. A writer in the *London Globe*, for instance, hopes that the war will have "the result of smashing up in this country whatever is a mere blind Wagner-cult, hypnotically destructive to the development of our own indigenous powers and talents." And there may be some basis for this point of view, too, as regards the Wagner influence.

PROPOS of the fact that Max Bruch's creative gift seems to have received a new fillip within the past year, as attested by the patriotic choral work and the concerto for two pianofortes that he has brought out, it is recalled that as far back at 1908 the composer of "Fair Ellen" and the hard-worked G minor concerto for violin declared that his composing days were over. He had then reached the Scriptural allotment of three score years and ten. Now, in his seventy-eighth year, he apparently has passed through a process of rejuvenation in his creative work.

It is singular that, notwithstanding the fact that he has been an excellent pianist himself and despite the alluring success he has made with the G minor violin concerto, Bruch had never composed anything of importance for the pianoforte before writing the double concerto published just a few months ago.

CAPE TOWN'S municipal Orchestra has already justified its existence by its first season's activities and the response they have elicited from the public. When the first year comes to an end in November no fewer than 355 concerts will have been given—103 indoor and 252 outdoor programs—while the audiences thus far have averaged 775 persons. The conductor is Theodore Wendt.

A plebiscite resorted to for the making of the final program reveals the fact that this South African city's favorite symphony is Tchaikowsky's Fifth, the same composer's Sixth coming second and Dvorak's "New World" ranking third. Of Beethoven's symphonies the ninth has proved the most popular, the second following it at a respectful distance, with but one vote more than the third.

BEFORE Natalie Depotha, the Polish pianist, was deported from England she was particularly conspicuous when engaged in aiding war funds because of the presence with her in the streets of her famous black cat, Prince White Heather. Musical circles in London have now been wondering what is to be the future of this celebrated pussy, whose last public appearance was made

[Continued on next page]



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ECHOES OF MUSIC ABROAD

[Continued from page 13]

as a special attraction in a street campaign for funds.

New police regulations concerning street collections forbid the use of animals, notes *Musical News*, so that even if Mlle. Janotha had been spared to England and had sold more flags on future Flag Days, Prince White Heather would have had to forego further public admiration. It appears that he was left behind when his mistress, a celebrity of other times, made her hurried exit, under police pressure, from the country where she had made her home for thirty years.

* * *

WHEN Katharina Prochaska, formerly prominent among Germany's coloratura sopranos, died a few weeks ago she bequeathed the bulk of her modest fortune to the Children's Aid Society of Mannheim, her home city. Furthermore, she left \$5,000 each to the pension fund, the chorister's insurance fund and the orchestra's widows' and orphans' fund of the Mannheim Court Opera, with which institution she was connected for many years. She also showed her loyalty to Mannheim by making a special bequest of \$6,250 to the municipality.

* * *

REINCARNATIONISTS may see the return of Nero in a Tommy Atkins who can play his fiddle in a rain of enemy shells. This extract is taken from a letter from a private in an English regiment at the front: "I woke up this morning with 'The Tales of Hoffmann' coming from outside—one of our chaps has still stuck to his violin, though Heaven knows how. There he was, standing in the open, playing as coolly as at home, amid the shriek of shells overhead."

J. L. H.

ARMBRUSTER PUPILS IN DRESDEN GIVE RECITAL

American Girl Discloses Voice of Unusual Possibilities—Preparations for Coming Musical Season

DRESDEN, Aug. 3.—Before the close of the season, Prof. Franz H. Armbruster in his successful pupils' concert, made a characteristic revelation of his eminent pedagogical powers. Despite the war, Mr. Armbruster proved able to gather a considerable number of advanced pupils around him. His classes were as well filled as ever. In the concert referred to, several master pupils gave proof of an astonishing technique and of almost mature ability in interpretation. Of special interest were the pres-

entations of an American, Patience Mori of Washington, D. C., who possesses a magnificent stage voice, a deep mezzo with a big range, which will enable her to sing rôles such as *Ortrud* and *Sieglinde*.

Adrian Rappoldi, the distinguished Dresden violinist and leading teacher at the Royal Conservatory, is instructing a "prodigy," Nadelka Simeonowa of Sofia, who, I understand, made her first public appearance in Boston last year. The child is only eleven, but she has rare endowments. Her tone is full and soft and her temperament carries all before her. She was recommended to Herr Rappoldi by Leopold von Auer, who, on account of the war, could not accept her as a pupil. Mr. Rappoldi has had distinguished success also with his little American pupil, Master Polant.

Despite the war we are looking for-

National Theatre of Havana (Cuba) SEASON 1915
Criticism of the Leading Soprano

CLAUDIA MUZIO

Cuba (Havana), April 28, 1915

"TOSCA"

"Claudia Muzio the delicious artist whom we already have had the chance to applaud in *Pagliacci*, assumed the great responsibility of the rôle of *Flora Tosca* last night. Once more she revealed herself as a genial and fine interpreter. All the emotions she felt during the opera she knew how to communicate to the audience who awarded her a storm of applause. In the aria 'Vissi d'Arte' she sang with exquisite delicacy, as also in the duet with the tenor—in fact she gave a fine performance throughout the entire opera."

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Vocal Studio: Metropolitan Opera House, 1425 Broadway, New York

ward to a busy musical season after the summer holidays are over. Fritz Reiner, conductor of the Court Opera, is preparing a number of interesting programs for the Royal Orchestra concerts in the Opera House. He will probably present Sibelius's newest work, "Die Okeaniden," which has been heard thus far only in America. The Philharmonic concerts, five in number, will continue under Herr Ploetner's management.

A. I.

Margaret Harrison Leaves Church Post to Do More Concert Work

Margaret Harrison, soprano, has resigned her position as soprano at Temple Beth-el, New York, in order to enable her to devote herself more to her concert work, which this season bids fair to take up all of her time.

The Pulse of All Musical Life

To the Editor of MUSICAL AMERICA:

I find genuine pleasure in renewing my subscription to your paper, for, to me, it is the pulse of all musical life, not only in America, but the entire world.

FLORIDE LESLIE PARRISH.

Denver, Col., Aug. 22, 1915.

COMPOSERS VISIT SEATTLE

Carl Busch and Noble Kreider Pleased with City's Music Conditions

SEATTLE, WASH., Aug. 21.—The distinguished composer, Carl Busch, conductor of the Symphony Orchestra and the Philharmonic Chorus of Kansas City, Mo., spent several days in Seattle last week, on his way home from San Francisco. A number of musicians were invited to the studio of Hale C. Dewey to meet the noted conductor and composer, who was very favorably impressed with musical conditions in Seattle.

Another prominent American composer who visited the city last week was Noble Kreider, who was the guest of Boyd Wells, the pianist. Mr. Kreider was en route to Alaska and was as charmed with Seattle as Mr. Busch.

Due to the health giving qualities of Puget Sound climate, Seattle has added to its list of musicians that of O. Haywood Winters, vocal teacher of New York City. Coming to Washington for a much needed rest after twenty years of continuous teaching and study, he found himself feeling so fit after a few months that he decided to begin teaching again, and he has opened a studio in the Fischer Studio Building.

A. M. G.

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Artists Err in Condescension Toward Small-town Hearers

Recitalists Should Not Pander to Least Informed in the Audiences,
Says Horatio Connell, But Should Provide Programs up to
Standard of Most Cultured—This Baritone a Pioneer Worker
in Cause of American Composers

BALTIMORE, Aug. 11.—The increasing interest which is being taken in the output of the American song composer is due to the publicity which has been so generously given by the musical press of the country and through the spirit of co-operation which the American concert singer has so eagerly extended. Public interest has been aroused beyond doubt. More than that, a taste for the better class song has been firmly established. The concert singer who is pioneering for the cause deserves the fullest measure of commendation, for this public presentation of American songs is very inspiring to the creative musician and can be the means of advancing native song ideals.

Among the American singers who have shown excellent discrimination in the choice of material and in the advancement of the cause there deserves to be mentioned the name of Horatio Connell, the baritone, of Philadelphia. Mr. Connell's recent recital in Baltimore, at the summer session of the Peabody Conservatory of Music, proved him to be an artist with a purpose. This was shown in the program which gave ample representation to the work of American composers, these songs being presented in a most convincing style.

Faults of Our Composers

Lauding the work that has been done by a host of American song composers, Mr. Connell gives some reasons why the product of the native musician fails to attain to any special mark of distinction, stating that: "The shortcomings of many American songs are a lack of a good text with rich melodic treatment, an absence of very artistic accompaniments, or for a better expression, more classic and varied accompaniments. Some of our composers seem to fail in great imagination and sentiment. They seem to fall short in their power to invest music with that divine spark (something quite intangible to me), such as is often to be found in German, French, Italian and Slav music."

Speaking of the value of the printed texts upon a program and whether these are an aid to an audience, or whether they should be considered as a singer's slight apology for any momentary deviations

from the diction. Mr. Connell said: "In case the songs are sung in a foreign language the printed translation is a decided aid to an audience. But, when singing in English, especially if the singer knows how to enunciate and has



Horatio Connell, Prominent American Baritone, on a Hunting Trip in Maine

such diction as every singer should have who essays to sing in public, the printed text should be quite unnecessary."

Glitter of High Tones

After analyzing the charm of a good vocal tone and describing its sway upon an audience, he added: "There is nothing more depressing and discouraging than to sing before an audience which prefers the glitter of the high tone to the deeper and nobler meaning of a song or aria, and, of course, one cannot under such conditions do one's best work."

Mr. Connell gave his experience with the average American concert audience, as follows: "The audiences in the small towns are usually hungry for music, always enthusiastic, generally desiring good music, but often not as yet familiar or able thoroughly to understand the best. In a metropolis the opportunities to hear music are more numerous, with the natural result that the audiences understand the deeper and more subtle meaning better than people in the small towns. With more opportunities to hear the best in music, the proportionate results should be far better in the small towns than in the metropolis, owing to the fewer distractions and the lesser demands upon the time and mind of a small community."

Small Towns as Music Bulwarks

"If the artists would only strive to give the small-town audiences better programs and not pander to the least instead of the best informed in the audience, the standard, both of understanding and appreciation, would be immeasurably improved. This interest could then be made of real potency, and as the farm is to the nation, it could be made the bulwark of our national musical life. Personally, I never lower the standard of my programs for small towns. Naturally, they may in

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part be of a lighter character, but they always follow classical lines."

Mr. Connell has been doing some advanced coaching and has been preparing a class of advanced pupils at the Peabody Conservatory of Music Summer School, and though this work has only been done during the lull between concert seasons, those who have been under his capable guidance feel that his ability as a coach is not the least of his many musical attainments. As an outlet to his musical concentration Mr. Connell resorts to sports, and his camp in the Maine woods becomes a real recreation. The pictures show him with his trophies after a day's duck shooting and fishing.

FRANZ C. BORNSCHEIN.

STOKOWSKI'S HOUSE AFIRE

Thrilling Scene Enacted at Conductor's
Summer Home in Vermont

ST. ALBANS, VT., Aug. 27.—Mr. and Mrs. Leopold Stokowski provided excitement for St. Albans a few days ago when their house caught on fire in the middle of the afternoon. Mrs. Stokowski rang up Mrs. Clara Gabrilowitsch on the telephone, saying, "Please pardon us if we are late for tea; our house is on fire. Goodbye."

The Gabrilowitsches and their servants rushed for pitchers and pails with which to help snuff out the conflagration. Ossip Gabrilowitsch even dragged over a large garden hose hoping to attach it to some water works conveniently placed for the fire. As he wore a hat shaped like a fireman's hat and was moving rapidly with the long hose over his shoulder, Stokowski did not recognize him immediately and began to berate him for being so slow in coming. When he realized his mistake the two men surprised the agitated crowd by bursting into laughter.

Everybody worked so hard at the fire that by the time the St. Albans fire engines finally appeared on the scene the flames were all out. Nevertheless, the firemen turned on the hose and succeeded in thoroughly drenching with water what the fire had spared.

Opera Stars in Boston Morning Series
at Copley Plaza

Mme. Matzenauer, Edoardo Ferrari-Fontana and Olive Fremstad will be among the operatic celebrities selected to appear at a series of morning concerts which will be given in Boston this fall in the ballroom of the Copley Plaza Hotel under the direction of S. Kronberg, the impresario who recently presented the "Siegfried" performance in the Harvard stadium.

Middle West to Hear Royal Dadmun

Royal Dadmun, the baritone, will open an extended tour early in October at Morristown, N. J. He will then sing at Fredonia, N. J.; Williamstown, Mass., and will tour the Middle West, singing at Youngstown, Pittsburgh, Erie and a large number of other cities.

SAINTON TO HEAD ST. PAUL ORCHESTRA

To Be Both Conductor and Man-
ager of New Philharmonic
Movement

ST. PAUL, MINN., Aug. 25.—The latest development in the orchestral situation in St. Paul gives place to the St. Paul Philharmonic Orchestra. Joseph Sainton is the leader in the movement. He will not only conduct the orchestra, but is directing the management as well. The movement is well under way. Tickets are in circulation. Henry von der Weyer is the treasurer.

Mr. Sainton is backed by the active assistance of the Musicians' Union. The orchestra will consist of sixty-five men, most of whom live in St. Paul. Prospects are clear for a series of twelve concerts, to be given on successive Sunday afternoons in the Auditorium, six before Christmas and six after. They will be popular in character. Soloists will be a feature. Tickets will range in price from 25 cents to \$1, sold singly; from \$2.50 to \$10 for the season.

An interesting summer visitor in St. Paul is Carol Robinson, pianist. Miss Robinson is returning from the Pacific Coast, where she played as the piano representative of the Middle District of the National Federation of Musical Clubs at its biennial meeting in Los Angeles. Miss Robinson is a pupil of Mme. Fannie Bloomfield Zeisler and has been assistant teacher in Mme. Zeisler's studio for four years. Representative pianists in St. Paul were given an opportunity to hear Miss Robinson in a private recital through the courtesy of Mrs. William Danforth, herself a pianist and teacher of the Zeisler school. Miss Robinson made a most favorable impression in an exceedingly interesting program. F. L. C. B.

Florence Austin Accompanied by Sister
in Minneapolis Musicales

MINNEAPOLIS, MINN., Aug. 27.—Florence Austin, the popular violinist, was heard in the home of Mrs. Charles J. Martin here recently. Miss Austin was ably accompanied by her sister, Mrs. Marian Austin Dunn. An audience of good size heard the artists with manifest pleasure.

Gottschalk to Sing "Faust" in Ziegler
Performance

Robert Gottschalk, the popular tenor, will return to New York later than he planned, owing to his numerous engagements in the South. Immediately upon his arrival in New York he will appear as a "guest" artist in Mme. Ziegler's performance of "Faust," singing the title rôle.

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NEW BOOKS ABOUT MUSIC

THE Cincinnati Symphony Orchestra, Dr. Ernst Kunwald conductor, has published the year-book of its nineteenth season, 1914-1915, in an admirable volume.* The average year-book of large musical organizations is none too interesting. Yet this one has been prepared with such care and such discrimination that it makes really attractive and illuminating reading.

It contains first the personnel of the orchestra, and a portrait of it with Dr. Kunwald at the conductor's desk, then a complete list of the Orchestra Association and subscribers to the Orchestra Fund. A page is devoted to the three conductors of the Cincinnati Orchestra, Frank Van der Stucken, who served from 1895 to 1907; Leopold Stokowski, from 1909 to 1911, and Dr. Ernst Kunwald, who has presided over the organization since 1912. There is a "historical sketch," which tells of the growth of the orchestral body.

Of interest is an alphabetical index to the works performed during the season of 1914-1915 and a list of the soloists who appeared during the same season. Then follow the complete programs of the last season with interesting annotations by Bernard Sturm, who seems to be particularly successful in describing the music performed at the concerts without analyzing in detail the "fourteenth measure of the second half of the third movement." At the close of the book is a list of all the works performed from 1895 to 1915.

The book is valuable for reference and proves that Cincinnati's symphonic fare has been of a high order for the last twenty years. A. W. K.

AN addition to the "Hollis Dann Music Course," recently published by the American Book Company, is the volume intended to satisfy the needs of third year pupils.† Students entering upon the study of this book should have completed Dr. Dann's "Second Year Music" or other introductory text of a like nature. Cornell's eminent professor of music has produced a work which ranks easily as the equal of its prede-

*CINCINNATI SYMPHONY ORCHESTRA YEAR BOOK. Nineteenth Season, 1914-1915. Published by the Cincinnati Symphony Orchestra Association Co., Cincinnati, Ohio. Cloth, pp. 217. Price, \$1.25.

†"THIRD YEAR MUSIC." By Professor Hollis Dann. Published by the American Book Company, New York, Cincinnati, Chicago. Pp. 126.

cessors in this course. The material included is designed for rote and sight singing; it is selected judiciously and graded to a nicety. Exercises, planned to facilitate the execution of the actual songs, are interspersed at frequent intervals throughout. The printing is consistent with other examples recently received from the press of this company, adhering, as it does, to an invariable high plane of excellence.

SHILO SHAFFER MYERS is again represented in the output of the American Book Company, being responsible for an attractive school music reader designed for "rural and village schools, and graded schools in which music has not previously been taught."‡ The author has endeavored to meet what he quite correctly terms an insistent demand for works of this character. Dr. Myers's method leads the child gradually from rote songs (the simplest method of teaching, being based upon imitation) into the scale. Voice work is then taken up, rhythm touched upon, ear training is not neglected and the problems of time and notation come in for a brief survey. A very large number of songs and exercises are given, those not accredited to other composers being the work of Dr. Myers. The book appears to be admirably planned. The printing is clear, the binding neat and the get-up in general is in good taste.

THE publishing house of Carl Fischer issues in book form H. E. Parkhurst's "The Beginnings of the World's Music."§ Mr. Parkhurst's essays appeared serially in *Musical Observer* and the present little volume is a compilation of these.

The subject, while not exhaustively treated, is dealt with admirably. It is divided into three parts, devoted respectively to ancient Assyrian, Egyptian and Hebrew music. Mr. Parkhurst's diction is excellent; his style convincing, without being dogmatic. His theorizing is interesting and his general treatment of this formidable thesis entertaining. While this volume, which is paper-bound, is little more than a handbook, it con-

‡"MYERS'S SCHOOL MUSIC READER." By Shilo Shaffer Myers. Published by the American Book Company, New York, Cincinnati, Chicago. Pp. 174.

§"THE BEGINNINGS OF THE WORLD'S MUSIC." By H. E. Parkhurst. Published by Carl Fischer, New York. Paper, pp. 70.

tains a good deal of valuable information. There are illustrations—line-cuts, not particularly artistic, but straightforward and in a spirit compatible with the text—besides well chosen musical examples of Indian, Japanese, Irish, Scotch and Chinese music. The tunings of the various ancient instruments are also given. Mr. Parkhurst, in this work, constantly displays a degree of erudition possible only after assiduous research. B. R.

Chicago Festival Quintet at New Albany, Ind.

NEW ALBANY, IND., Aug. 26.—After pleasing large audiences in two performances at the July Chautauqua assembly, the Chicago Festival Quintet was asked to play a return engagement at Crawford Auditorium, Glenwood Park, last Wednesday evening, under the auspices of the Park management. The personnel of the Quintet is as follows: Clara Jensen, soprano; Elizabeth Baxter, contralto; Claude Saner, tenor; Herbert Bailey, basso, and Herbert Johnson, pianist. The inevitable quartet from "Rigoletto" figured on the program, as did numbers from "Faust," "Tales of Hoffmann," "Trovatore" and the light opera, "Mikado." The American song composers represented were Cadman, Mrs. Beach, Spross, Bartlett, Nevin, Rogers and Carrie Jacobs Bond. Mr. Johnson played in admirable manner a Chopin Nocturne, Liszt's Sixth Rhapsody and Kowalski's "Salut à Pesth." A good sized audience manifested its approval in an unmistakable manner. H. P.

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Sincerely,

G. THEO. WICHMANN, Director.
Charleston, S. C., Aug. 19, 1915.

CIVIC AID FOR ORCHESTRA

Auditorium Asks Milwaukee Council to Renew Its Appropriation

MILWAUKEE, Wis., Aug. 21.—The management of the Auditorium has petitioned the city's common council that it appropriate the sum of \$3,500 for the Sunday orchestral concerts. The matter has been referred to the committee on finance. The communication of the Auditorium executive board was as follows:

Milwaukee, Aug. 12, 1915.
To the Honorable, the Common Council of the City of Milwaukee, Wis.

Gentlemen:—At the meeting of the Auditorium Board held yesterday, it was decided to resume the Sunday orchestral concerts during the coming fall and winter season, if favored with your co-operation as in the past.

It is planned to retain the numerical strength of the orchestra existing at the close of last season, but to improve the quality and personnel in order to attain higher achievements than have been recorded in the past.

The best indorsement of the popularity of these concerts is made by the increased attendance recorded. The paid attendance of last season showed an increase of 62.8-10 per cent over that of the preceding season. The educational value of these concerts is well attested by comments made in the daily press, the indorsements of local musical and civic societies and the flattering notices appearing in the national musical magazines.

The receipts also showed a very gratifying increase, namely, 47.79 per cent, but unfortunately this is not sufficient to make these concerts self-supporting.

It is, therefore, respectfully requested that the sum of \$3,500 be made available for the ensuing season for this purpose, and this request is submitted at this time so that it may be included in the annual budget.

Trusting that this will meet with your approval and that the officers of the Auditorium Board may be afforded an opportunity, if necessary, to present further details to the Board of Estimates, I have the honor to remain,

Very respectfully,

JOSEPH C. GRIER,
Manager.

Joseph Malkin to Be Soloist with Boston Symphony

Joseph Malkin, the Russian 'cellist, has been engaged to appear as soloist with the Boston Symphony Orchestra in Boston, Washington, Philadelphia and Cambridge during the coming season.

McCall Lanham Undergoes Operation

McCall Lanham, the baritone and head of the voice department of The American Institute of Applied Music, New York, was operated on for appendicitis last week at Dr. Hennen's private sanitarium, 123 West Seventy-fifth Street.

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Glimpses of "Romances in Costumes" as Presented by Merced de Piña and Roger de Bruyn. Left, Miss de Piña as "Peter Pan" in "Songs of Fairyland." Center, Mr. de Bruyn and Miss de Piña in Hungarian Duets. Right, Mr. de Bruyn as a Chevalier in French Songs.

SONG and drama combined spell opera to—well, not quite everybody. To Merced de Piña, mezzo-alto of the Montreal Opera, who has been called "the lady of ideas," it means "something different"; a chance to put a dash of color, romance and picturesqueness into the monotony of straight recitals. "Give your audience a change of picture, of atmosphere, and you will find their interest refreshed for each number," she has been fond of reiterating. This thought broadened into the evolution of a new idea for the appearances of Miss de Piña and Roger de Bruyn, tenor of the Antwerp Opera. The new form of entertainment was christened "Romances en Costumes."

Said Miss de Piña: "There are lots of interesting people in the world whom we could portray; an exquisite French marquise, a startling Señorita or a simple son of Italy. Of course, we're going in for costumes, pretty, interesting and

accurate ones—all sorts of unique types with songs to match."

"That means days and days at the library," sighed Mr. de Bruyn. But the necessity of burning the midnight oil was obviated when Miss de Piña led the way to a tiny sanctum where many albums lay upon a table. These were filled with scenes from plays and operas, dating from many years ago up to to-day, pictures and prints of all sorts, gradually collected, assorted and pasted in, chiefly as a hobby, but with the underlying thought that some day they would serve a purpose. Now, as the two singers looked through the books, the pages yielded the precious secrets they sought; the line of a wig, the cut of a waistcoat of a certain period and country, the shape of a slipper, and *Peter Pan*, in all the gala attire of his fairy kingdom.

With these aids the two artists have been perfecting the costume details of the novel programs which they will present on tour this season under the direction of Mrs. Herman Lewis, the New York concert manager.

Mr. and Mrs. Ross David at the "Summer Capital"

Mr. and Mrs. Ross David, the New York vocal teachers, spent August at Windsor, Vt. They occupied the Kenyon Cox Cottage, in a colony made up largely of illustrators and writers. With them were Margaret Wilson, the daughter of the President; his niece, Mrs. Howe-Cothran; Mrs. E. Bemis of Boston and Dr. Horton of Brookline, Mass.

Motor Tours Occupy Messrs. Ropps and Hassell

Ashley Ropps and Irvin Hassell, who have appeared in joint recitals and numerous lake resorts, extending one trip each week to motoring and beach parties, one of their favorite haunts being Long Beach, L. I. Mr. Hassell has driven his car frequently to

Boston, Washington, Baltimore and numerous like resorts, extending one trip as far as Niagara Falls. Mr. Ropps will complete his vacation motoring on Long Island and in New England with several days of yachting and fishing on the Great South Bay. From present indications their coming reason, which promises to be an extremely busy one, will open early in September.

Club Reception Mark Homecoming of Scranton Conductor

SCRANTON, PA., Aug. 23.—When John T. Watkins returns from the coast the Elm Park Choral Society will tender the popular conductor a home-coming reception at Rocky Glen, on Aug. 30. Following closely on this reception there will be meetings of the Scranton United Choral Society, the Junger Maennerchor, the Scranton Ladies' Chorus and other

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organizations, of which Mr. Watkins is the director, at all of which he will be given a royal welcome, and will tell of his experiences in the West. Mr. Watkins has already been engaged for several teachers' institutes and concerts, and expects to have a very busy season. He will present "The Swan and Skylark" and "The Cross of Fire" with a chorus of 500 voices, in this city during the holidays, aided by metropolitan artists and a symphony orchestra. W. R. H.

Jennie Ross Standart in Three Recitals at Michigan Chautauqua

Jennie Ross Standart, the Detroit soprano, recently gave three song recitals with much success at the Bay View Assembly, Bay View, Mich. On Aug. 10 Mrs. Standart's program comprised the "Ah, mon fils" aria from "Le Prophète," "Chanson de Florian," Godard; "Si mes vers avaient des ailes," Hahn; "Peine d'Amour," Silvestre; "Sapphische Ode," Brahms; "Where Go the Boats?" and "The Swing," by Eleanor Smith.

Charles W. Kitchell Weds Pupil, Miss Hopkins

Charles W. Kitchell, the well known tenor and vocal instructor of New York, was married to Alma Irene Hopkins, daughter of Mr. and Mrs. Harry E. Hopkins of Superior, Wis., on Friday, Aug. 27, at the Hopkins home. Miss Hopkins is a gifted contralto and has studied with Mr. Kitchell. The couple will return to New York about the middle of September and will reside at 176 West Eighty-first Street.

Kernochan Writes Choral Setting of Humorous Poem by Guiterman

Spending the vacation months at Pittsfield, Mass., Marshall Kernochan, the New York composer, has been devoting part of his time to composition. Nearing completion is a humorous chorus for men's voices entitled, "The Legend of the First Ca-mu-el" to a poem by Arthur Guiterman. Mr. Kernochan hopes to complete it within the next month, so that it may be in his publisher's hands by October 1.

Richard Strauss's new "Alpine" Symphony will be played in Cologne immediately after the first performance in Berlin in November.

NEW FACULTY MEMBERS

Three Pennsylvania Musicians Engaged for Pittsburgh Institute

PITTSBURGH, Aug. 30.—Three well known musicians of this vicinity have just been named as members of the faculty of the Pittsburgh Musical Institute. They are Helen Maggini of Bradock, who has been engaged in the summer playground work of the bustling mill town; William Wentzell of Greensburg, who has been spending his vacation on the Pacific Coast, and Frank E. Smith of Irwin, Pa., teacher and organist.

Ethel McDonald was recently appointed organist of the First Presbyterian Church of Blairsville.

Mary Reznor, the soprano of the First Presbyterian Church, North Side, has returned from a successful tour with the Schumann Ladies' Quartet.

Mrs. Dallmeyer Russell, a well known musician of this city and the wife of the pianist, is back from Courtland, Pa., where she spent a month's vacation.

E. C. S.

Yvette Guilbert is appearing with her usual success at the Coliseum in London.

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New York, September 4, 1915

TWO SIDES OF THE MUSICAL BOOM

The pages of MUSICAL AMERICA have lately adduced much managerial testimony of a musical boom for the country—a wave of activity in professional musical circles, and thus necessarily also in American communities, such as has never been seen before.

Many things may be floated upon a wave, and it is for those who have ideal musical movements for the nation or its communities at heart to take advantage of the time and not let the more commercial aspects of the art be the only ones to avail themselves of the wave's carrying power.

Managers and professional artists are to be congratulated upon their outlook. They will all be alert, as they should be, to make the most of their opportunities. Promoters of musical enterprise partaking more of ideal or altruistic character as community musical development, educational movements, music settlements, etc., may not be apt to see at once that this musical high tide, indicated chiefly by the movements of the professional musical world, may also be made to benefit the interests which they are promoting.

Humanitarian and social musical movements rest upon community knowledge and appreciation of music—

at least upon such knowledge and appreciation by a certain more favored portion of the community. The greater the amount of professional musical activity in a community the greater the musical interest of the community. This increased community interest means a greater supply to draw from in the inaugurating or promoting of humanitarian musical activities. If the wealthy are being particularly highly favored through the professional channels, they will be the more ready to feel like bettering the musical conditions of the community at large.

No opportunity should be lost of turning an era of musical prosperity to account, in both its professional and humanitarian aspects.

CALIFORNIA IN ART.

From the magnitude of the musical doings in California in the early part of the summer, one might have supposed that the sunny, fruity and flowery State had had all the music that it could endure for a while. But not at all. As an after-clap, here comes a Bohemian Club "Grove Play," a Beethoven Festival and a Sängersfest.

Many persons have regarded California as a sort of American Italy, and have expected that State to be the scene of a renaissance of the arts. In music, at least, it is doing its best to live up to its imputation.

Entirely seriously, there are many reasons why California is likely to show some such extraordinary artistic development. In the first place it is probably the most joyous State in the Union, and exuberance of life is a primary *sine qua non* of an art-producing community. San Franciscans probably get more fun and joy out of life than the inhabitants of any other American city. Their business never seems to interfere with their enterprise in amateur dramatics, festivities of all kinds, or even such great undertakings as the "Grove Plays." Nor does it dampen their boyish love of sport and play of every sort—that youthful joy of life which naturally finds one of its chief and highest expressions in art.

The San Franciscans are a race by themselves, and one greatly beloved of Apollo. The Los Angelesans (or is it Angelites?) are different, representing in the main a colonization by Easterners and Middle-Westerners. For these it is a slower process to blot out the heritage of excessive puritanism which sits like an incubus upon all Americans except San Franciscans and some Southerners, and to catch the true Californian spirit. They are nevertheless headed in that direction, and in time will show forth the effects of a beneficent climate upon art.

The scenery of California, alternating lyrical beauty and epic grandeur—the orange groves and serrated misty blue mountain ranges of the south and the great forests and icy high Sierras of the north—is peculiarly inspiring to the artist. The presence of the sea is a mighty factor, providing, together with the land—and such a land!—the great dual symbolism of earth. What of the art of Greece without its Aegean and its fabled "Isles," of Italy without its Mediterranean?

Truly is California a land favored of the gods, among whom the gods of art will not be tardy in asserting themselves.

FILMING PAVLOWA

It is good news to hear of Pavlowa going into the movies. The reasons given by the great dancer for so doing, as reported in a recent number of MUSICAL AMERICA, are entirely convincing.

What she did not say in her interview is that dancing, considered as the supreme poetry of motion, above all else claims representation and perpetuation in the motion picture. And what she would not say is that her dancing in particular calls out for such presentation.

It is a great feat to reproduce on the screen the art of the actor, with his pantomimic story-telling power, and to present his individuality, and his, or had we not better say *her*, beauty and charm of expressive movement, to thousands who can not see the original, as well as to future generations. But the actor's art must necessarily leave the art of the *motion* picture without one of its most potent and characteristic possibilities.

In "filming" the dancer we add to the theater of the screen the music—the rhythmic music—of motion. It should not be difficult to synchronize the motions of the dancer with the actual music of the dance. It is good to think that the revelation of beautiful motion which Pavlowa has given to what is after all a comparative few will now be given to a genuine many.

Making the Frank Case a Musical Issue

To the Editor of MUSICAL AMERICA:

As I have paid for the advertisements inserted for me, kindly cancel contract for the balance, for I do not wish to have my name appear (at my expense) in a publication that champions the cause of that traitor, ex-Governor Slaton of Georgia.

As explanation of this it is enough for me to say that I am a native Georgian. I stand by Mayor Woodward of Atlanta. Yours truly,

ARTEMISIA BOWEN.

Hotel Bretton Hall,
New York City, Aug. 19, 1915.

PERSONALITIES



Theodore Spiering in the Adirondacks

The popular American conductor and violinist, Theodore Spiering, is seen in the accompanying picture on the porch of his summer home at Elizabethtown, N. Y., in the Adirondack Mountains. Here Mr. Spiering has been holding "master-classes" in violin-study since July, as well as enjoying some leisure hours. He has also given time during the last six months to composition and has completed a set of "Five Impressions" for the piano and several violin compositions, which will be published in the early fall.

Damrosch—Walter Damrosch will conduct a Wagner concert at the San Francisco Exposition Sept. 5.

Shaw—W. Warren Shaw, the vocal teacher, and Mrs. Shaw sailed for Bermuda on Aug. 28. They will return to New York on Sept. 7.

Garden—Mary Garden has had an offer of \$150,000 to act in moving pictures. If she accepts, she will pose for four films, one of which will be "Thais."

Hammerstein—Oscar Hammerstein has said farewell to his old offices at the Victoria Theater, to which he clung until the work of tearing the building down made further occupancy impossible. New offices have been fitted up for him in the Forty-fourth Street Theater.

Sousa—John Philip Sousa made a hurried trip to New York from Willow Grove Park, Pa., last week to confer with Charles B. Dillingham and R. H. Burnside, his general stage director, in regard to the part which Sousa's Band will take in the new Hippodrome production.

Kurt—Mme. Melanie Kurt of the Metropolitan Opera Company was chairman of the pageant committee in the Fair for All Nations given last Saturday at Norfolk, Conn., in aid of the surgical dressings committee, of which Anne Morgan is head. Mr. and Mrs. Carl Stoekel gave their grounds and music shed for the fête.

Spooner—Before leaving Bar Harbor, Me., to spend a part of the summer in New Hampshire and also at Lake Placid, working on his repertory with Mme. Sembrich, Philip Spooner, the tenor, sang for the first time in public two new songs dedicated to him and composed by Jean D'Oreste, the occasion being a musicale given in Mr. Spooner's honor at the Hotel Louisburg.

Cheatham—Kitty Cheatham, who is spending September at Cornish, N. H., inspired two newspaper editorials recently—one in the New York *Evening Sun*, quoting from her talks on Stevenson, and the other from the Nashville *Tennessean*, which called attention to the valuable work she has done in preserving and interpreting the genuine old negro songs in their primitive state.

Reimers—A million of the duet records of Paul Reimers, the *lieder* singer, have been sold, according to an announcement by the Victor company. Next season Mr. Reimers has had outlined for him a trip which will take him as far to the Southwest as San Antonio. He has been engaged to sing in Milwaukee, Minneapolis, Kansas City, Topeka, Cincinnati and a number of cities in the East and Middle West.

Gadski—No one more than Mme. Johanna Gadski laments the discontinuance of the Century Opera Company. The prima donna has long been an ardent advocate of grand opera at popular prices, and she was a frequent attendant at the excellent performances given at the Century. "I believe in popular-priced opera," she is quoted as saying, "not only as an artistic form of entertainment but as an influence for good upon the daily life of nations."

Brown—Eddy Brown, the young violinist whom Loudon Charlton is bringing to America this season, is described by the London *Chronicle* as "a picturesque youth with a pale, thoughtful face; clustering hair, just tinged with Titian red; dreamy, gray eyes; the unassuming manners of a schoolboy, and the technique, the personality and passion of a master." The same journal goes on to say: "The young violinist hails from the country that we would least associate with the romance of music. He speaks with a strong American accent; but his personality and his playing alike belie his birthplace."

POINT and COUNTERPOINT

"WELL, I see Alma Gluck has given up a \$150,000 concert tour on account of the birth of her baby," commented the blonde stenographer.

"Some baby!" muttered the office boy.

[If this be an "ad" for the farce of that title now running in New York, let 'em make the most of it.]

The young person who a while ago objected to our bringing out quips based upon unfortunates who sing or play badly, has more pain to bear in this week's "Point and Counterpoint."

But, come, now. Isn't badly performed music simply one of those things which may be amusing in a jokelet, but deadly serious in real life? It's much like falling down stairs, which is decidedly painful in actuality, but makes them laugh—oh, so hard—in the "movies."

At any rate, there follow four samples of the "plays badly" motif in musical quips.

Stranger: "I've come to tune the piano."

Lady: "But I never asked you to come."

Stranger: "No, the neighbors did."

"Is he a finished musician?"

"No, but he will be if he doesn't let up soon."—Philadelphia Press.

"Did you ever read about how the ancient Greek harp playing used to move stones to tears?"

"Huh! That ain't nothin'. My daughter's piano playing caused five families to move."

"How many stops has that 'ere new organ that ye bought for your daughter got?" asked Farmer Stackpole of his nearest neighbor.

"Three," replied Farmer Hawbuck grimly; "breakfast, dinner and supper."—Puck.

Another organist yarn, on a different theme, and full of "color":

Uncle Shadrach had held down the job of pumping the organ down at the First Presbyterian Church for a score of years. A new organist had come, and a member of the church asked Uncle Shadrach what he thought of the newcomer.

"Well, sah," answered Uncle Shadrach, "Ah doan' want to brag, but Ah can pump mo' pieces 'n he kin play, sah!"

A prominent violinist was in a motor car accident one day. A paper, after recording the accident, said:

"We are happy to state that he was able to appear the following evening in three pieces."

"That heiress seemed much agitated when you met her. Is it possible that you have entered her life before in some romantic way?"

"Nothing particularly romantic," said the newcomer at the summer resort. "I collect the payments on that heiress's piano."

It was in a performance of Gilbert & Sullivan's "Iolanthe," in the scene in which Iolanthe rises from the bed of the river.

"Iolanthe! Come, Iolanthe!" sang the fairies. But Iolanthe did not appear.

The queen waved her wand frantically, and the fairies anxiously repeated: "Iolanthe! Come, Iolanthe!"

It was a tense moment, and the excitement had communicated itself to the audience. Again the invitation was repeated, and then a petulant voice from beneath the water's silvery surface was plainly heard:

"Oh, do be quiet!" it said. "Can't you see I'm caught on a nail?"



Courtesy of "Judge."

Phryne—"Shall I play 'Stars and Stripes Forever'?"

Theodore—"No; only for a little while, please."

"What's the trouble about the program?"

"This prima donna insists that her name be in larger letters than that of the trained chimpanzee."

"Let her have it that way," directed the vaudeville manager. "The monk is intelligent, but he hasn't arrived at the point where he is going to kick about the way we print his name."—"Pittsburgh Post."

Miss Singwell, who had been a member of the choral society ever since the long-past days of its foundation, now handed in her resignation.

"Resigned!" said the choirmaster to his secretary. "What for?"

"Well, I don't know exactly," said the secretary, "but it strikes me that it may have something to do with the solo we picked for her at the next performance."

"Why? What is it?"

"Don't you remember? It begins, 'I once was young, but now am old.'"

Mme. Emmy Destinn, the greatest leaving soprano and prima donna of the Metropolitan Opera House.

Thus began a news item sent to MUSICAL AMERICA for publication. But how about Fremstad? She also left the Metropolitan.

"In view of the highly developed sense of humor of your editorial staff," writes J. W. Garthwaite of Corona, Cal., "I feel that the enclosed clipping from a recent issue of the Corona Independent should be put in their hands without delay:

Charlie Chaplin and Mme. Schumann-Heink, considered two of the world's foremost artists, will lead the Booster's Club \$2,500 prize song performance at the Shrine Auditorium to-night.

"Yours for the development of 'the world's foremost artists,'" concludes Mr. Garthwaite.

"I'm awfully sorry that my engagements prevent my attending your charity concert, but I shall be with you in spirit."

"Splendid! And where would you like your spirit to sit? I have tickets here for a guinea, half a guinea, and thirty shillings."—*Fliegende Blätter*.



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MRS. KELSEY'S DEATH GREAT MUSICAL LOSS

Her Passing Away Takes Strong
Leader from National Field
of America

By ARTHUR FARWELL

With the death of Mrs. Charles B. Kelsey of Grand Rapids, Mich., on the morning of Aug. 24, America lost one of her foremost and most distinguished national musical leaders. Mrs. Kelsey's great services to the cause of music in



The Late Mrs. Charles B. Kelsey, Former President of National Federation of Music Clubs and Chairman of Grand Rapids Civic Music Committee

America during her two terms as president of the National Federation of Musical Clubs are her most widely known achievement. Through her untiring efforts and musical capacity for leadership she well-nigh trebled the number of clubs in the Federation during her incumbency.

Her more recent public work has been as the prime mover and chairman of the Civic Music Committee of Grand Rapids, under the auspices of the Association of Commerce, a movement which has placed Grand Rapids among the leading cities in the giving of good music to the people.

Mrs. Kelsey's labors for musical advancement have not been confined to work

in her various official capacities, even when among these are numbered her different official relations with the St. Cecilia Club of Grand Rapids, always known as one of the most active and progressive musical clubs of the United States. In her capacity as private citizen she brought at all times her prodigious vitality, her energy and intelligence to bear in developing the musical life of Grand Rapids by inviting there, often to give recitals in her own house, the foremost artists and chamber music organizations of the country. She was also particularly active in giving opportunities to the musicians of her own city.

She made her home a center for the advancement of American music, inviting there many American composers, among them Arne Oldberg, Noble Kreider, Arthur Farwell and Charles Wakefield Cadman, and arranging recitals of their works. Her knowledge of harmony and orchestration was considerable, and upon occasion she gave lectures on these and kindred subjects. Her radiant personality, her power and charm as a presiding officer and public speaker, gained her many admirers and friends.

While on an extended visit with her daughter to the exposition in San Francisco she was stricken with apoplexy and subsequent paralysis. Her husband hurried to the Coast and returned with her to Grand Rapids, where she remained to the end in the semi-conscious condition which followed the first stroke of her illness. Her loss will be deeply felt by the many to whom her life was an inspiration.

GRAND RAPIDS, MICH., Aug. 24.—Mrs. Charles B. Kelsey, who died here this morning from paralysis, was before her marriage Mary Atwater. She was for a time organist at the First Methodist Episcopal Church. Mrs. Kelsey was one of the founders of the St. Cecilia Society of Grand Rapids, and at one time was president of the organization. At the St. Louis convention of the National Federation of Musical Clubs Mrs. Kelsey was elected president and re-elected at the biennial convention in Grand Rapids in 1909.

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Extinction of One of the Greatest Lights Among Hungary's Young Composers Included in War's Toll—A Leader in Field of Chamber Music—His Artistic Kinship with the Poet, Petöfi

By HELEN WARE

WHEN that swift bullet reached its goal in the heart of Aladár Radó it extinguished one of the greatest lights among Hungary's young composers.

Radó was not the only genius of Hungary who went forth to war never to return, but it is safe to say that, up to the present, the musical cause of Hungary has suffered no greater disaster in the present carnage than the loss of this ambitious and extremely talented composer.

Radó realized in the days of his musical studies that composition would be his forte, and it was not long before he won the love and highest esteem of his master, Professor Koessler, at the Royal Academy of Music in Buda-Pesth. His efficiency as a pianist of high attainments drew about him the best of Buda-Pesth's musical talent, and we who often spent happy *Kammer-musik* evenings with him looked up to the young composer as a leader in that branch of musical art. How well founded was this estimate was soon proved by the completion of his successful String Quartet.

His String Quartet

The mere composing of a string quartet would hardly have given Radó a dominating position among the young composers of Hungary. But it was the fact that the themes as well as the entire character of this imposing composition of his remained true to the best elements in Hungarian music in spirit, as well as polyphonic and melodic traits, that, combined with amazing ingenuity in giving simple themes dignity and unusual charm, made room for Radó in the foremost ranks of Hungary's composers.

Those, like myself, who had the privilege of being intimate friends of his musical parents, his brother, an excellent cellist, and his sister, a singer of highest ideals, found a ready explanation of Radó's unusual musical development and inspiring works. We realized that, as in many other families, so here, the young composer represented the culmination of the highest ideals that his living and dead musical kinfolk sought to express in their art.

The tremendous possibilities of power and charm that the Hungarian folk-songs reach out to those composers who seek ennobling influences and splendid thematic material found full appreciation in Radó. This could hardly be said about most of his contemporaries.

Radó grasped the true significance of

nationalism in music, his studies in Berlin serving but to strengthen his love for the quaint melodies and robust rhythms of his native land. The swift tide of impressionism, with its undercurrents of futurism and ultra-modernism, did not succeed in impelling his musical bark from the right course. He learned from the experience of others and had the wisdom and strength to adopt the best of the new experiments without sacrificing for new gods with a doubtful mission his old and strongly rooted ideals.

Kinship with Petöfi

On Feb. 12, the Philharmonic Orchestra of Buda-Pesth gave a rousing performance of Radó's Symphonic Poem, "Petöfi."

PETÖFI—RADÓ

Hereafter in Hungary's history of culture these two names will become inseparable.

As is the case with most of Hungary's great achievements in the seven arts, so undoubtedly the works of this Hungarian poet are an unknown quantity to most Americans. Let the acknowledged authority, Dr. William Loew, English translator of his works, speak a few words in his behalf:

"Whether considered as a brilliant genius who grasped the lute of the Hungarian people and imparted to it a more harmonious and sweeter tone than it perhaps ever had; or considered as the young warrior, a chieftain of liberty throughout the world, who raised his sword in the struggle for freedom and fell a victim to his valor and heroism; or considered as a nation's great poet who was equally great as a dutiful citizen: in any case his story is calculated to strike the attention forcibly and to hold the admiration and sympathy in no common degree. The character of the time in which he lived, the cause he served, his own advantages, his deep devotion to the muses during all his life, his participation in a glorious war, the amiable qualities and fine taste developed in his writings, and, above all, the influence of his songs over the nation, all offer to the essayist a more fertile theme than usually falls to his lot in recording the lives of the poets."

Is it any wonder that Radó, who adored his people with all their good and bad traits, should have felt a strong tie of kinship with the bard of Hungary?

There are numerous parallels drawn by fate between the lives and works of the two geniuses. Both tossed aside the best years of their lives and the reaping of their harvests for the country that inspired them in their art. Both have left behind much that their fellowmen will ever be grateful for, but they have also taken along much that should have been our heritage.

Honor Composer Manney in Musicales at Hingham, Mass.

BOSTON, Aug. 27.—The summer colony at Hingham was regaled by a musicale given by Mr. and Mrs. George Hills at their country seat, "Hillcrest," recently. George Hills is an accomplished tenor, while his wife, Charlotte Williams Hills, possesses a pleasing soprano voice. Host and hostess gave groups and duets, accompanied by Charles Fonteyn Manney, the composer, who was guest of honor. Mr. Manney played two of his compositions, not yet in print, and Mrs. Hills sang a group of his songs with much artistry and musicianship.

W. H. L.

San Carlo Opera for Scranton, Pa.

SCRANTON, PA., Aug. 16.—A feast of grand opera is promised this city by the San Carlo Opera Company, which is booked to appear at the Lyceum Theater on Oct. 12 and 13. The arrangements are in charge of Chauncey C. Hand, who was responsible for the John McCormack concert last season.

W. R. H.

Cleveland Engagement for Mme. Cahier

Under the auspices of Mrs. Martha B. Sanders of the Fortnightly Club, Mme. Charles Cahier has been engaged

to appear, Feb. 8, in a song recital in Cleveland, Ohio. This appearance has more than ordinary significance, by reason of the fact that Mme. Cahier, whose home was for a time in Cleveland, was one of the most active workers in the Fortnightly Club ranks.

Ralph Mazziotta in Piano Recital at Saugerties, N. Y.

A concert was given at Saugerties, N. Y., on Aug. 26 by Ralph Mazziotta, the Italian pianist and teacher, his program including Beethoven's Sonata, Op. 111, Chopin's A Flat Ballad, Schumann's "Grillen," and shorter pieces by Moszkowski and MacDowell. Mr. Mazziotta played with understanding and excellent technical finish. He was applauded enthusiastically.

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MR. THUNDER'S ARTIST-PUPILS IN HIS CHOIR AT OCEAN CITY



Above: Oswald F. Blake, Henry Gordon Thunder, Frank M. Conly. Below: Emily Stokes Hagar and Marie Stone Langston

PHILADELPHIA, Aug. 20.—Henry Gordon Thunder, the organist, choir director, vocal teacher and conductor of the Choral Society and the Fortnightly Club of this city, has a special quartet of leading Philadelphia soloists, which is singing during the summer months at the First Methodist Church at Ocean City, N. J. Mr. Thunder is the central figure of the three men, the others, from left to right being: Oswald F. Blake, tenor, of the First Presbyterian Church, Germantown, Pa.; Frank M. Conly, bass, Gethsemane Baptist Church, Philadelphia; Emily Stokes Hagar, soprano, Walnut Street Presbyterian Church; Marie Stone Langston, Spruce Street Presbyterian Church. Mr. Thunder is organist and choir director of St. Stephen's Protestant Episcopal Church, this city, and all of the above mentioned singers are his pupils. A. L. T.

OPERA STARS REVEAL LATENT SKILL AS FOOTBALL PLAYERS

It remains to be seen whether the first experiments with football by the singer folk who are spending the summer months on Schroon Lake and at other adjacent Adirondack resorts will bring that sturdy Anglo-Saxon game into popularity among the operatic "stars," says Max Smith in the New York Press. Mr. Smith chronicles a picturesque contest directed by Otto Goritz on the grounds of the O'Neill house at Schroon Lake, occupied by Mr. Goritz and his family.

What an amusing spectacle Otto Goritz and his associates furnished as they chased the evasive ball may be easily imagined, says Mr. Smith, if one bears in mind that beside the German baritone, his wife and daughters, the line-up included Signor Ferrari-Fontana and his better half, the mighty contralto, Margarete Matzenauer; Carl Braun, the gigantic bass, who, with training, ought to make almost as good a football player as an opera singer; Margarete Ober and her husband, Herr Arndt, and Johanna Gadschi, together with her daughter, Fräulein Lotte, and her husband, Hans Tauscher, who at that time were visitors in the Goritz cottage.

Goritz's Sensational Feat

To Otto Goritz, though, fell the honor of doing a "stunt" which caused such paroxysms of laughter among the contestants that the game had to come to a halt before either side had shown any marked superiority.

Anxious to prove himself equal, if not superior, to Mme. Gadschi in sending the pigskin skyward, the ponderous singer, gathering all of his strength, drove his

foot straight (so he thought) at the rolling ball. But as luck would have it, instead of landing on the leather, his boot shot out into space and so disturbed the equilibrium of the panting player that in trying to recover his balance he fell forward plump into the grass.

It was then that Goritz revealed his resiliency as he never had revealed it before. Lifted upward on the rebound, without any effort on his part—exactly as if he had landed on springs instead of on unyielding ground—the German baritone, none the worse for the bouncing, was on his feet once more almost before he could grasp what a *tour de force* he had unwittingly accomplished. By the time, however, that Goritz, slightly dazed at first, had fully regained his composure, he was the only member of the contending teams who preserved an upright position. Over they went in the grass, each and all of the others, limp from excess of merriment now no longer controlled.

To judge from credible reports, Herr Tauscher, Signor Ferrari-Fontana and Carl Braun distinguished themselves particularly in booting the leather. Mme. Gadschi's enthusiastic husband even scored a touchdown, carrying the oval across the line midway between the goal posts, undaunted by the intervening form of Goritz, whose expansive bosom offered a formidable obstacle.

Skirts Knee-High

Yet the feminine members of the contending teams, who, lacking bloomers, had girt their skirts knee-high, held their own in the scrimmage, particularly when it came to kicking the pigskin aloft. Only Mme. Matzenauer (what a pity she had left her *Fidelio* costume in



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New York!) seemed somewhat slow in her movements.

On two occasions at least Fräulein Lotte Tauscher carried the ball far down the field, dodging every attempt to interrupt her precipitous progress. Three times Mme. Ober, her eyes glowing as temperamentally as if she were impersonating *Amneris* in "Aida," took a flying leap at her contralto opponent, proving her powers as a tackler even more effectively upon her sister artist than upon her proud husband. And Mme. Gadschi won a round of applause when, much to her own surprise, she kicked a goal from the field.

Mexican Pianist in New York Recital

José Conrado Tovar, a Mexican pianist, was heard in recital on the evening of Aug. 20, at the New York College of Music, appearing for the benefit of the suffering people of Mexico. He played compositions by Chopin, Liszt, Debussy, Luis G. Jorda, Felipe Villanueva, Ricardo Castro and Grünfeld.

Harold Henry, the American pianist, left Peterboro, N. H., for his Chicago home on Sept. 1.

New Operetta Sung at Narragansett Pier

For the benefit of local churches, an entertainment was given in Narragansett Pier, R. I., Aug. 24, which included the presentation of an operetta entitled "Gay Reveillon," the music by Adrian Schubert of New York and the libretto by Charles H. Dorr of New York. In the cast were Arthur Aldridge of the Gilbert and Sullivan Opera Company and Elizabeth De Cant of New York. Clara Kummer of New York sang two selections composed by herself. The chorus of one, "The Bars Are Down in Lovers' Lane," was sung by a quartet consisting of Arthur Henry, Luther P. Graves, Jr., Mr. Wheaton and Lincoln Vaughan.

Benefit Concert on Mountain Top

A concert was given at the Crags Moor Inn on the top of Shawangunk Mountain, Ulster County, N. Y., on Aug. 21 for the joint benefit of the St. John's Guild of the Floating Hospital of Bensonhurst and the Polish Relief Fund. The artists were Sigismund Stojowski, pianist, and Mrs. Lionello Perera, violinist.

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THE STORY OF RUDOLPH GOTT

First and Last Recitals Given—A Lodging in Central Park—Four Managers in One Season—A Strange Coincidence—A Disgusted Muse

By ARTHUR FARWELL
(Fourth Chapter)

ESTABLISHED in his "fine place"—a spacious ground floor apartment at 371 West 119th Street, looking out on Morningside Park—Rudolph, in his own wild fashion, set out to conquer the musical world of New York.

"I am alone," he writes, "and am having a fine time all to myself—I eat nothing but *schwarzbrod käse und fränkiskaner*—so I have no dishes to wash." The omission of capitals and commas is his own. His mother and George were on the road with "The House on the Marsh," which was doing well, so he was now not without funds. The last vestige of his father's estate had vanished when a false friend, who had been intrusted with the care of some Western real estate, had appropriated it and substituted some worthless property of his own.

Rudolph's letters of this time, the late summer and fall of 1892, reflect his life—a nervous, feverish, creative, intensely active life, throwing out its fiery contents in reckless disorder like a volcano in eruptions. He "about decides" to go to Germany for a year, and begs me to give up my last year at Technology and go with him. "Think of visiting Beethoven's *Geburthaus*!" he writes, with characteristic disregard of spelling. A hearing of his concerto will be worth far more abroad than here. "Next week" will see the double bar at the FINE. Next week he is in "such a state that he can compose nothing"—his *Concert* (he always preferred the Germanized style to the Italian *concerto*) is at a standstill. A persistent melancholia pursues him. He enthusiastically plans to give a recital in November. He offers to bet me one hundred to one on Sullivan! He delights me by sending me a fantasia for violin and piano on a theme of my own, a strange and highly imaginative work which will "require an artist to play the pianoforte part, as it is descriptive of wind in the forest." He follows this up with another violin and piano piece, *Zurückblickend*, of wild and desolate mood, with Heine's "du stolzes herz" for a motto. He fears his enemies will think he was drunk when he composed the fantasia—"which would not be far from the truth—on honor!" Of this he writes further:

I fear you will doubt my genius when you play that shocking conglomeration I sent you, but—this much—t was done in a moment of abstraction * * * a vivid imagination is necessary to comprehend the thing, suffice it—I am working on my *Concert*! The devil take everything else.

Fate of Theater Music

Through that odious but unescapable law by which we prove mortals cannot help fashioning our external life according to our inward character, Rudolph managed to project the magnificent chaos of his being into everything he did. Consequently, everything went wrong. Of the fate of the theater music for "The House on the Marsh," he writes:

At Buffalo the leader took offense (sic) at my giving the concert only nine notes to sustain through the first prelude and refused to play it * * * M. D. Mervyn Dallas (producer of the play) will have to hire an orchestra when he makes the winter stand here and then can make them play my music.

Orchestra!! yes! only 2 violins! 1 viola! 1 contrabass! Cornet! flute! and a clarinet player who didn't know what a transposing clarinet in B flat was! What would you! My muse took flight when she found there was no tympani!

Despite such unhappy experiences, he declares, in this letter, that "one day of a musician's life is equal to a lifetime of one who is not." (This species of contrasting brings to mind Browning's "Memorabilia.") He even does not want to miss the tuning up of the orchestra, not for the reasons animating the storied Persian Shah in London, but because it stimulates his imagination—"it sets me to thinking what excellent order I would bring out of that chaos if I only had a pencil and some paper." Again, "a few taps of the drums will set the blood boiling in my veins."

A Visit

At the Thanksgiving recess I sped to New York to make Rudolph a visit of

several days. It was music, music, and more music—until the deluge was unendurable, and then we would take a walk—for miles, sometimes, speaking scarcely a word (what was there to say after hours in the living presence of Beethoven, Wagner, Tchaikowsky, and the "Unkown Master?")—and then come back and plunge in again. World-forgetting, we swam Auroral seas of music. I listened again to Rudolph's compositions of the Boston days—the little works in which the extreme delicacy and tenderness of which he was capable found expression, as in the pathetic "verlassen" the much-dedicated "schlaflied" (finally, I believe, to myself, as the only friend he ever kept), and four songs of poetic feeling and of distinctive flavor, except for one Goldmarkian digression—and to the supremely noble and impassioned concerto. No distance of time or extent of musical experience has, for me, dislodged the best of my friend's musical themes from the plane of those of the greatest masters. In these he snatched the very Promethean fire from Heaven. If I cannot speak as highly for his development of them, at least I can say that it failed for want of scholarship, and not from any lack of inspiration; it was never without a fervent and spontaneous emotional impulse too often lacking in the thematic development of accredited symphonist; in fact, its tragedy was to burn itself out in mid-course. Rudolph always declared that development without fire was worthless; his own was a holocaust.

So completely did we throw ourselves into a maelstrom of musical ecstasy—of adoration of the masters—on the occasion of this visit, that there was room for nothing else, least of all for any intrusion of those elements of my friend's character which were undoubtedly finding their expression in other hours and must already have been threatening his destruction. So ideal, in fact, was the nature of the visits which I made to Rudolph in the course of the next two years, and so slight was my own experience of life, that I failed entirely to regard with merited seriousness such evidence as his letters gave of acts, habits and characteristics which, if not controlled, must certainly be his undoing. I distinctly remember this, that on the afternoon and evening of the first day of this first visit I experienced a most strange and obsessing sensation, something akin to a mysterious horror or dread, not for myself, for I knew instinctively that Rudolph's friendship for me was true and ideal, but for him. I felt as if I were beyond my depth in an element which I did not understand. The feeling passed and did not return. Of material things I remember from this visit only the blue portiere from 20 Union Park, and a breakfast of lobster at twelve o'clock noon, the restaurants

thereabouts not opening until that hour because of the great number of actors in the neighborhood.

A Recital Planned

Rudolph had for a number of weeks been working and planning for a recital in the near future. In September he had decided to give it at the Lenox Lyceum in November. Later in September it is postponed until "some time before Christmas," although he wonders "by Heaven! with the devilish rheumatism," how he can play at all. He had lain down to sleep in Central Park a few nights before, had dreamed he was playing the piano, and upon waking in the morning found himself beating with his hands on a stone wall. His manager in September was Augustus Dunlop. In a letter of Nov. 8 he writes: "I will let you know when I give my concert when I find out myself." Some remark of mine about Grieg stimulates his imagination to an empyrean flight in this letter—"Quite right, Grieg is very interesting—climatic influence must have certain effects upon sensitive temperaments—I believe the chaste and virtuous muse dwells somewhere in the North * * * I intend to live in Greenland sometime. My ideal woman is Golden light hair and a Northern cast." No more of the recital until Dec. 21, when it is indefinitely postponed, in order that a subsequent tour may be arranged.

Two days later he writes of an experience in accord with his pronounced psychic character:

A strange incident happened which I forgot to tell you in my last—Beethoven's birthday night (I did not know it was his birthday) I felt an impulse to start out and find his statue in Central Park—I walked about an hour and found it—a colossal bust mounted on a fine pillar with a life figure of Euterpe standing in front—I hung about for nearly twenty minutes with my hat in my hand and as no one was near I stepped up and pressed my lips to the granite several times in deepest emotion.

How is that for a coincidence!!!

"I have abandoned all thoughts of a recital," Rudolph writes in February, "until after I have played with Damrosch—this is the advice of Neumann (who brought out Paderewski), I having had a financial quarrel with Dunlop, who wanted me to bind myself to him for one year at a low figure—of course, I refused to give up my liberty of action to anyone."

A New York Début

Nevertheless, the recital was given; not, however, at the Lenox Lyceum, but at the Madison Square Garden Concert Hall, and without a preliminary appearance with Damrosch. Neither was the management that of either Dunlop or

*A picture of this statue will be found on p. 5 of MUSICAL AMERICA for Aug. 21 of this year.

Neumann, but of Walter Pelham. The program was tried out at music Hall in Orange, N. J., on March 22, 1893, and the New York recital took place on the evening of April 12. Rudolph (until 1896 always spelled Rudolf—his whole name was Rudolph Rheinwald Gott) was announced as "The American Exponent of Beethoven, Liszt, Brahms, etc." Large posters were made and put up—for payment for which he was afterward sued, his defence being that "an artistic piece of work" had been guaranteed, and that the result had not borne out the specification. The following was his program: Liszt, "Eroica" Etude; Dvorak, "Nachtlicher Weg," aus "Poetische Stimmungsbilder;" Brahms, Rhapsodie, Op. 79, No. 2; Beethoven, Sonata, Op. 27, No. 2; Brahms, Capriccio, No. 1, Fis moll; Chopin-Liszt, Lituanisches Lied; Liszt, (a) Rhapsodie, (b) Ballade.

Rudolph wrote me on the 14th (of the 13th history does not speak):

'Tis with the Greatest pleasure that I tell you of my recital—the applause was loud and long after every number and at the end I was recalled the house was crowded. I am standing, the papers give me the cold shoulder in never saying a word—but I understand had I gone to them with \$10 note they would have taken notice—this accounts for no reports of Friedheim's last 3 recitals he got a notice of the first one—that was all. well! it was a great success—so much!—now I shall take a much needed rest.

I met several Musicians and their families after the concert and they congratulated me—etc.—some of Scharwenka's family were there—Weiner of the Philharmonic etc etc.

Poor fellow! These two recitals were the Alpha and Omega respectively of his concert career, though not of his vicissitudes as a pianist. What happened to his relations with Pelham I do not know. He changed managers now as often as he changed lodgings from this time on. A month later he wrote, "I dine with my future manager, C. H. Norman, Sunday."

(To be continued)

Louis J. Bangert in Song Recital

Louis J. Bangert, the Buffalo teacher of singing, who has been spending the summer studying with Perley Dunn Aldrich, at Walhalla, Hague-on-Lake George, recently gave a song recital there, with Mrs. Bangert as accompanist. The program included songs by Lully, Bluck, Martini, Foote, A. Walter Kramer, Aldrich, Schumann, Franz, Delibes, Hahn, Ferarri, Massenet, Grieg, Hardebeck, Grainger and Palahihle. Mr. Bangert spent some years at work in Vienna before studying during the last two summers with Mr. Aldrich. He has a high baritone voice of engaging quality and his diction in four languages was much praised. Aside from his vocal attainments he is a fine musician, having been in the Leschetizky school in Vienna. He occupies an important organ position in Buffalo. For the last two summers Mr. Bangert has acted as Mr. Aldrich's accompanist.

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Gilbert Wilson, Basso Cantante

That New York continues to be a place of rest and study for musicians, even in the summertime, is again proved by the fact that Gilbert Wilson, the American basso cantante, has spent his entire summer here perfecting his concert and operatic repertoire. Mr. Wilson has been coaching under the tutelage of Signor P. Guetary.

Mr. Wilson is an example of an American artist who has received all of his musical training in America. His repertoire embraces thirty oratorios and cantatas and more than twenty operatic rôles, besides a large number of *lieder* and songs of all nations. As a test of his splendid method of voice placement, he performed the difficult task of singing eight consecutive performances of *Mephistopheles* in Gounod's "Faust," receiving unanimous praise from the critics. Mr. Wilson is now preparing some new and interesting songs by American composers for his recital programs, for the coming season. Under the management of Mrs. Herman Lewis, his tour is being booked, taking him as far west as Denver.

Arrangements Completed for Destinn's Transcontinental Tour

Mme. Emmy Destinn, the famous prima donna soprano, will arrive in America about the middle of this month to start her first transcontinental tour, arrangements for which have just been completed under direction of Ottokar Bartik, who guarantees the singer \$90,000 for the season. Mme. Destinn will open her tour on Oct. 3 in San Francisco at the Exposition Music Festival, which will engage 250 musicians and 1000 voices. Mme. Destinn will sing there in Verdi's Requiem. After a

month's engagements on the Pacific Coast she will go to Colorado, Texas and Louisiana. In the latter part of November she will appear three times with the Philharmonic Orchestra and also in her own recital in New York. Other concerts will be given in Washington, Philadelphia, Baltimore and in many cities of New England. In December Mme. Destinn will go to the Middle West and sing also in Chicago. Thereafter she will appear in ten Eastern towns.

SHATTUCK A CONVALESCENT

Pianist's Valet Paints Word Picture of His Master's Recovery

Arthur Shattuck, the pianist, was operated upon during the summer by the Doctors Mayo at St. Mary's Hospital, Richester, Minn. While Mr. Shattuck was convalescing his correspondence was carried on through his trusted valet, Lorenzo. The following is a letter Lorenzo wrote to Margaret Rice, the pianist's secretary:

My Dear Madame:

Mr. Shattuck thanks Madame very much for this morning's letter. He is very glad his season is looking to him already favorable.

About of the large reclame, he have not the objection to do, and he let to the Madame the full liberty to treat of it like Madame think better, and he apprecid her new idea.

Mr. Shattuck is feeling better every day and we hope soon he can lives the hospital.

The day before yesterday when for the first time they are trying to have him go up from the bed for to install him in the rock-chair, he experimented so bad pain then we cannot find on this side the Hell, and they have not could.

Yesterday evening they was repeted the operation and they have can to have him on the chair for few minits.

Yours respectfully,
Mr. Shattuck's valet,
LORENZO.

Despite this "hell-ish" pain, Mr. Shattuck's recovery was so rapid that he is now engaged in a more or less strenuous yachting trip, prefacing his trans-continental tour of the United States.

J. E. M.

Marian Wright Powers in Recital of Old Songs

CARTHAGE, Mo., Aug. 21.—Marian Wright Powers, soprano, recently gave a pleasing recital of "Old-Fashioned Songs" in this city. Her singing was charming throughout the program, which embodied groups of Irish songs, Scotch songs, negro melodies, English ballads and love songs of the '60's. Mrs. Powers displayed much interpretative talent and succeeded in creating a characteristic atmosphere in each group.

Hultman Concert Company in Benefit for Providence Church

PROVIDENCE, R. I., Aug. 26.—The Paul Hultman Concert Company, consisting of Paul Hultman, pianist; Hazel Dann, violinist; Mrs. Paul Hultman, contralto; Daniel Hult, basso, and Blanche Dann, accompanist, gave a concert in Infantry Hall on Thursday evening for the benefit of the new Swedish Gloria Dei Church. There was a good sized audience and the work of the various artists was much enjoyed.

G. F. H.

Many Fine Voices in Class of 1915 at A. Y. Cornell's School



A Group of Students at the A. Y. Cornell Summer School of Vocal Instruction at Round Lake, N. Y. Mr. Cornell is Seen Seated in the Rear at the Left

ROUND LAKE, N. Y., Aug. 26.—One of the finest classes ever assembled for instruction at the A. Y. Cornell Summer School of Vocal Instruction is Mr. Cornell's class of 1915. Thirty-four pupils from all parts of the country are seeking vocal truth daily under this prominent New York musician's guidance. The work of the chorus at the recent festival proved how fine is the quality of the voices, as the nucleus of it was made up of students of the Cornell school.

The weekly recital programs, given on Friday evenings, have again won favor and thoroughly artistic work has been accomplished. At one of the recent recitals there were heard Dorothy Hoag, in Ardit's "Se Seran Rose"; Everett J. Beach, in Clay's "I'll Sing Thee Songs of Araby"; Jean Sheffer, in songs by Brahms and Kürsteiner; Suzanne Frantz, in pieces by Rimsky-Korsakow and Bemberg; Robert Fivey, in the aria, "Vision Fugitive"; Leona Gage, in the familiar "Samson" air; Florence Wertheim, in Salter and Rachmaninow songs;

Ralph L. Grosvenor, in Lang and Franz songs; Gertrude Fleming in dell'Acqua's "Vilanelle"; Annette Oliver, in a de Koven song; Mrs. Florence Ledger, in songs by Philipps and Spross; Anderson Fivey, in Cadman and La Forge songs; Olive Beamon, in Orth and Whelpley songs; Elizabeth Pruitt, in songs by Sinding and Lehmann; Carl Converse, in Spross's "Song of Steel"; Marie Donovan, in Parker's "The Snow," and Grace Klugman Swartz, in the "Aida" aria, "Ritorna Vincitor." All the students sang with style and many beautiful voices were revealed. Mr. Cornell presided at the piano in his wonted artistic manner.

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Nelle Bryant in Chicago Musicale

A delightful afternoon was spent at the home of Mrs. Edward Lawy, Chicago, where Nelle Bryant entertained the company in a charming song recital. Miss Bryant, always a favorite, was in excellent voice. That, with her pleasing personality, called for repeated encores, to which she graciously responded.

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WERRENATH DEFINES HIS "20 BEST SONGS"

His Program Represented "Best Output of Best American Composers"

So widespread has been the comment upon Reinald Werrenrath's recent program of what he considered twenty representative American songs, that the popular baritone has been moved to state his position in the matter, which he does as follows:

To the Editor of MUSICAL AMERICA:

An editorial in your paper, issue of Aug. 14, 1915, takes me to task for calling the songs presented on a recital program at New York University, July 19, the "best twenty American songs." By referring to my introductory remarks delivered on that occasion, and which appeared in MUSICAL AMERICA's issue of July 31, as well as by consulting several persons who were in the audience, I find that I never made the above statement; furthermore, I am confident that I never have had, and never will have, the temerity to pick out the best twenty, or thousand, or just "the best," American song.

What I did say, again referring to my introductory remarks, was that I was endeavoring to present a program of songs that would "represent the best output of the best American composers," and I fear your correspondent confused that statement with the one attributed to me.

In presenting a program of American compositions, as in any other program, care must be exercised in selecting songs

that will balance, songs that will provide effective contrast, and yet preserve the continuity of the whole. In so doing many fine songs must of necessity be omitted and others of slightly inferior worth be substituted. In this particular case it was my aim to include as many as possible of the compositions of those who are recognized as America's foremost composers, at the same time presenting a program that would prove effective. My selection seems to have elicited considerable comment, some of it favorable, and more of it condemnatory.

Keeping in mind my original statement, I am perfectly willing to stand by my guns, and defy anyone to show me a song among those presented that was not worthy to be considered as "representative of the best output of the best American composers."

Very truly yours,

REINALD WERRENATH.

New York, Aug. 22, 1915.

Boston Symphony Engages Laeta Hartley for Three Performances

Laeta Hartley, pianist, will have the unusual distinction of appearing three times next season with the Boston Symphony Orchestra. These engagements are the result of Miss Hartley's success last season with the same organization under the directorship of Dr. Karl Muck. On Aug. 13 Miss Hartley gave a recital at the home of Mrs. Malcolm Horton, at Prides Crossing, before a large and aristocratic audience. On Nov. 23 Miss Hartley will appear in Providence; on Dec. 6 with the Fall River Woman's Club; on Dec. 7 at Worcester, and on Dec. 13 at Hartford, Conn. For the month of February, Walter Anderson is arranging a tour for her, extending as far as Chicago and St. Louis.

Dr. Goetzl and Critic Schoenstadt as Collaborators in New Revue

Dr. Anselm Goetzl, the composer-conductor, has written the music of a fantastic revue, "Ritterspiele," which was presented at the Irving Place Theater, New York, on Sept. 1. Sylvester Schaefer, the versatile young German variety artist, is the author of the book, and he plays the principal rôle. The lyrics are by Dr. Max Simon and Arthur Schoenstadt, music editor of the *Deutsches Journal*.

"Hills o' McDonough" Sung in Concert at McDonough, N. Y.

MCDONOUGH, N. Y., Aug. 19.—A concert was given here on Aug. 17 by Mrs. M. Louise Roper, soprano; Anna Laura Johnson, contralto; Florence E. Aldrich, pianist; N. C. Rasmussen, violinist, and John Prindle Scott, baritone-composer. On the program were five of Mr. Scott's songs, a new number of local inspiration is "The Hills o' McDonough." The other Scott songs were "The Secret," "My True Love Lies Asleep," "John O'Dreams" and "Old Bill Bluff."

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ROCHESTER FESTIVAL HEARD BY 100,000

Picturesque Night Scene for Big Event at Lake in City's Seneca Park

ROCHESTER, Aug. 21.—On Thursday evening, Aug. 20, the twelfth annual musical festival was given by the city in Seneca Park. The whole park was glowing with a myriad of lanterns which were reflected in long streams of color in the water of Trout Lake. The bandstand, with its white columns and ablaze with light on the west shore, had been built up for the Festival Chorus, which numbered about 150 and was the principal attraction of the evening. The Park Band had given an elaborate program in the afternoon to many thousands of people and in the evening it was augmented to seventy pieces by the addition of strings, for accompanying the chorus. About 100,000 persons sat facing the stand on the gradual upward slope from the water, and paid rapt attention to the program with hardly a whisper or movement among them.

Oscar Gareisson conducted the chorus and Theodore Dossenbach conducted the band and orchestra. Nearly all the numbers were encored. The chorus sang with much precision and finish, the hearers especially enjoying the men's voices in the "Soldiers' Chorus" from "Faust," and the singing by the whole chorus of an unusual arrangement of "Annie Laurie." The soloists acquitted themselves very well, Mrs. Edward C. King especially getting an ovation. Her clear soprano rang out in the night air to the listening thousands with great distinctness and charm.

The program of the chorus numbers follows:

"See the Conquering Hero Comes," Handel; "Annie Laurie," arranged by Dudley Buck; "Soldiers' Chorus," from "Faust"; Prayer and Finale from "Lohengrin," Wagner.

The soloists were Mrs. Edward C. King, Margaret Daignan and Margaret Heveron, sopranos; Adelaide Messmer and Elizabeth Belch Capon, contraltos; Frank Trapp, tenor; William D. Merrill, baritone, and Henry Schlegel, bass.

M. E. W.

Ann Ivins at New London, Conn.

Ann Ivins, the soprano, is spending the summer at New London, Conn., where she is enjoying her favorite sports, golf and swimming. In July she

visited, in Ridgefield, Conn., Mrs. Charles A. Hamilton, the friend and charming hostess of many of the New York musicians. In September Miss Ivins will be in New York working on her repertoire. During October she will make a tour of the South. On November 12 Miss Ivins sings at Newark, N. J., and on Dec. 7 in a recital at Washington, D. C., for the Woman's Club. She will again be under the management of R. E. Johnston.

New London Recital by Maximilian Pilzer

NEW LONDON, CONN., Aug. 25.—Maximilian Pilzer, the New York violinist, gave a recital at the home of George Palmer before an audience of some 250 guests yesterday, assisted by Mrs. Palmer, soprano. Mr. Pilzer charmed his hearers with a number of Kreisler pieces and arrangements, Edmund Severn's delightful scherzo, "Puck and Titania," Rehfeld's Spanish Dance, his own Berceuse and Sarasate's "Caprice Basque." His playing was greatly admired and he had to add extras. Mrs. Palmer sang songs by Tchaikowsky, Bedford and Godard and a Mozart aria artistically. Mrs. Edmund Severn played the piano accompaniments for both artists with rare sympathy.

Lhévinne Not to Come to America This Season

Josef Lhévinne has abandoned all hope of visiting America this coming season. Until the close of the war, the Russian pianist must stay in Berlin, a situation which he has accepted with characteristic philosophy and a determination to make the best of it. Lhévinne is permitted extraordinary privileges for an alien resident of a warring country. He continues with his work of teaching, and still does some concert work. A friend of the pianist recently returned from Berlin tells of a series of concerts which Lhévinne has arranged in his home at Wannsee, for the benefit of the Red Cross.

Vocal Recital in Bangor Studio

BANGOR, ME., Aug. 22.—At the studio of Abbie N. Garland of the Bangor Piano School, there was given yesterday afternoon, before an invited audience, a musicale of exceptional merit. On this occasion Emily Wardwell Russell, lyric soprano, of New York City, appeared most effectively as soloist in a delightful program composed of American, old English, French and German songs, being assisted by some of the advanced pupils of the school. Mrs. Russell is an American artist of American training. Of the pupils, especial mention should be made of Mary Hayford, Virginia Hogan, Mary Brown and Josephine Shea. J. L. B.

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MISSING LINKS IN VOCAL CULTURE

Term, "Voice Placing," Is Misleading, Says Lena Doria Devine
—Placement Is the Development of Breath-Controlling Powers and Fine Adjustments of the Organ—Whole Subject Simpler than Theories Make It Appear

PRIOR to leaving for her ranch in Wyoming, where, with her husband, Dr. Conrad Meyer, she will remain until fall, Mme. Lena Doria Devine, the prominent New York voice teacher, received a representative of MUSICAL AMERICA at her



Lena Doria Devine, Prominent New York Teacher of Singing

spacious Metropolitan Opera House studios. Mme. Devine intends going to the two California expositions on her return trip, and will resume her teaching on Oct. 1.

"It seems to me," said the teacher, "that many students misunderstand what is meant by voice placing. They seem to think that to place a voice means to throw it down into the chest, to the bridge of the nose, the front of the mouth or the top of the head. The word placing in some respects, is rather unfortunate, and has led to such misconceptions. For lack of a more accurate nomenclature we are obliged in singing to use terms that do not represent actual phenomena, but only imaginary ones suggested to the mind by subjective sensations.

A Simple Process

"I can assure the perplexed vocal student that voice placement and, in fact, the whole subject of correct voice culture is a much simpler process than he would be led to believe by a perusal of our modern literature upon the subject. The numberless discussions, pro and con, about the various phases of this subject are proof of the fact that but few understand the basic principle as it was taught by Lamperti and the great masters before him, since the time of Porpora and Bernacchi. This fundamental idea is:

"Training of the singing voice consists in educating the vocal organ to respond to will, to tone conception and to breath release with absolute spontaneity and without conscious or visible effort. Everything else: registers, resonance, tone locating, articulation, etc., is second-

ary and self-adjusting when the basic condition is right.

Repetition of Half-Truths

"I think that any one can grasp the meaning of this definition. Like all great truths, it is very simple. It is the application of it that puts to the test the ability and patience of the teacher and the fitness of the pupil. I believe that much of our modern teaching lacks the understanding of the possibilities of the faithful application of this principle. Too much has been said about breathing in a vague, indefinite sort of way. Much that has been said on the subject is mere repetition of half-truths, an incomplete echo of what the old masters said. Yes, breathing is of prime importance, but it is only one segment in the arch upon which rests the structure of the singer's art; the other segment is tone attack and legato. The complete and perfect arch we call voice placement upon the breath.

"To define and describe vocal processes is exceedingly difficult on account of the lack of an accepted nomenclature. If your description is expressed in terms of actual physiological processes you are accused of taking an inartistic point of view that is of no real value to the pupil. If, on the other hand, you speak in terms of subjective sensations of the singer or of the impressions on the hearer your language is condemned as being intelligible only to yourself and the circle of the initiated.

Three Essentials

"True 'voice placing' analyzed involves three things: Breath control, adjustment of the instrument, adjustment of the resonators. The 'placing' of the voice is therefore accomplished, First: By the study of the proper taking, retaining and perfectly controlled release of breath. Second: By the study of a clean-cut induced attack and legato. I use the word induced purposely and significantly. To induce means to lead on by persuasion, not by force. The acquisition of this clean-cut, induced attack is the missing link in modern voice culture.

"The untrained singer has not a clean-cut attack because he allows his breath to escape before the tone begins. Some teachers and singers, on the other hand, force the attack; they compel the tone to start with the beginning of expiration, by, as Garcia expressed it, a slight cough, that is the so-called stroke of the glottis, which is nothing more than a pernicious short-cut method. The tone should begin neither with a particle of breath escaping before it, nor with any impulse, it must start out of repose and in singing each tone must be separate and perfect by itself and yet join its neighbor like pearls on a string; no escape of breath between; that is what is meant by legato. Third: By acquiring such freedom about the throat in tone production that the resonating cavities can spontaneously and automatically adjust themselves to each tone. The acquisition of this freedom depends entirely on the breath control and the induced adjustment of the instrument just spoken of.

Singing on the Breath

"Within the resonance chambers of the voice each tone has its focus of vibrations, but it is a most pernicious modern fallacy to suppose that voice placing begins by assuming the right focus, to be in



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a certain place and to send the voice there. It begins with producing first the fundamental conditions necessary for good singing: these conditions relate to breath control and development of internal laryngeal adjustments by study of precise attack, steady tone and legato. When these conditions have made it possible to sustain the voice on the breath, and not until then, should the consciousness of the resonance focus be allowed to play a leading part in voice development and control of tone quality. What I mean to imply is, that it is more important to learn to sing on the breath, than it is to develop a big resonant tone or what is often called a forward tone; that during the tone-building stage of training, all the attention should be directed to breath control, attack, legato, and steadiness of tone.

"I have compared breath control and attack to the two segments of the arch upon which rests the whole art of singing. In the building of this arch the pure Italian 'ah' is used as a keystone. The fundamental work of voice training must be made on this vowel, because it is the only one that has an open relaxed position of the throat, a position that allows unhampered vocal adjustment within the larynx and favors breath control for the reason that it is formed in the back part of the throat. The hold back on the breath is best acquired when practising on 'ah.' The quality of the 'ah' sound is to the teacher a sensitive index and to the pupil a reliable guide to right position and production. The

slightest change in the quality of this vowel indicates unsteadiness or tension.

"Teaching singing is an art at least as great as the art of singing itself; in fact, there are more great singers than there are great teachers."

Activities of Klibansky Pupils

A number of Sergei Klibansky's pupils have been active during recent weeks. The Misses Ellen and Elis Townsend sang at two musicales at the houses of Mrs. A. Briggs and Mrs. Clifford Bates in Greenfield, Mass. Marie Louise Wagner was engaged for two musicales in Rochester, N. Y., at the home of Mrs. L. Jates and Mrs. G. L. Eaton. Leah F. Green sang at the morning musicale given by the Grand Hotel Orchestra at the Belle Ayre Seminary, Catskill, N. Y. Amelia Miller sang at the concert given by the Yacht Club, Amityville, L. I., and at a musicale at the home of Dr. Walter Bengel. Valeska Waner assisted the Sittig Trio at a concert given in Lake Mohonk, N. Y. Joseph Phillip and John Sears are singing in the performance of "The Girl Who Smiles."

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Rochester, N. Y., Aug. 21, 1915.

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Were Unable to Assemble at Lausanne for Customary Practice
—To Introduce New Trio of American Composer, Templeton
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All Exempt from Military Service

THE members of the Flonzaley Quartet were unexpected arrivals in New York last week on the "Duca della Abruzzi," a fact which permitted their manager, Loudon Charlton, to breathe freely after several days' suspense, and which brought similar relief to other solicitous friends who feared that the Flonzaleys were on the ill-fated "Arabic." Word was received that the quartet would sail about Aug. 10, but no information regarding the steamer selected could be secured.

"And perhaps we aren't glad to be here?" exclaimed Alfred Pochon, who acted as the quartet's spokesman, in telling of the trip and the plans for the coming season. "For several days after sailing from Italy there was not a little nervousness apparent among the passengers, particularly as no lights were permitted at night. Once outside the war zone, however, the tension was relieved. We had a most peculiar summer in Europe, for in spite of reports to the contrary we never had a single opportunity to get together, no more than two of us meeting at the same time after separating on our arrival in Italy in May. Ordinarily, of course, we meet in Lausanne for daily practice, but this could not be arranged. Our rehearsals to date, therefore, have necessarily been individual, and that is the reason we are losing no time going to a retreat near New York for real work.

Long Since Exempt

"Why we are not taking part in the war instead of continuing our concert work, is a question several persons have asked us, and it may be of interest to know that our exemption from service is in each case wholly regular and in order. Mr. Betti, who is Italian, was excused not only because he is slightly over the age limit, but for the further reason that his brother, who has already seen some service, is ready to volunteer if needed—a remote contingency, as Italy already has more men than she requires. Mr. d'Archangeau, who is a Belgian, when nineteen years old, was permanently exempted under a law then in force, on payment of a substantial sum, which provided a substitute and permitted the pursuit of his musical studies. "Mr. Ara, who was born in Venice, was excused from military service for physical reasons when he became of military age, and is now exempt; while as for myself, although of French-Swiss origin, I was definitely exempted about the same time because the pursuit of my

musical studies compelled my absence from my native land even for the few months each year that military service demanded. Thus, aside from the necessary red-tape involved in securing our passports, there was no difficulty in arranging our departure, since each of us held the papers to show that we were exempt.

Swiss Now "Helvites"

"In this connection, it is amusing to note that in Switzerland, since the outbreak of the war, citizens are no longer designated on passports as French-Swiss, German-Swiss or Italian-Swiss; instead, the authorities have gone back to the ancient word 'Helvites'—familiar to all Latin students. It looks more neutral!"

Mr. Pochon said that the members of the quartet met César Thomson, the famous violinist, on their arrival in Rome last spring. In spite of his advanced age, the distinguished old Belgian, who is much stirred up over the war, gave over fifty concerts for the cause. His only son had been seriously wounded; his son-in-law killed, and his property in Liège destroyed, but he still was courageous and active, and deeply interested in each new phase of the war. Adolfo Betti, the quartet's first violin, went to Siena, where his brother, a chemist of distinction, is professor in the university. Iwan d'Archangeau went directly to Paris, where he met his mother and his eldest brother and family—all refugees from stricken Belgium. Many of the 'cellist's relatives are among the dead.

Mr. Ara Returns Beardless

"Mr. Ara," Mr. Pochon went on to explain, "joined me in Lausanne after visiting several towns in Italy. Soon after, for reasons best known to himself, he shaved his beard, with the result I have had to re-introduce him to old friends ever since. At his New York hotel, the porter gazed at him in perplexity for a moment, and then exclaimed: 'At last you look like a real gentleman!'"

"At various points on Lake Geneva I had the pleasure of meeting numbers of old friends, among others, Theophile Ysaye, just back from a tour of Spain with his brother, Eugen. The latter now lives in London with Mme. Ysaye, and they are longing to return to Brussels. Their three sons, including Gabry, who came to America two years ago, are in the Belgian army. In Geneva, I likewise met Templeton Strong, an American composer, who has just finished a stringed trio which he has dedicated to the Flonzaleys and to Mr. de Coppet. We expect to give the work its first hearing in America.

Praise for Ernst Bloch

"Another friendship that it gave me special pleasure to renew was with Ernst Bloch, the violinist, composer, conductor and lecturer, whom I knew twenty years ago when a student. In recent years, Mr. Bloch has devoted himself very largely to composition, and his name is known to leading musicians throughout the world. He is considering the advisability of coming to America, and I am eager for him to do

Caryl Bensel

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so, as I realize what an acquisition he would be to the musical life of this country. Among other interesting works he showed me was a string quartet which he may finish this year for the Flonzaleys. To me Bloch ranks high among present-day composers. His style is virile and powerful, his themes broad, and his climaxes nothing short of marvelous. He writes steadily and persistently, but slowly and with studied care; the results show the master.

"Two other composers whose works will figure prominently in our repertoire of this next season are Emanuel Moör and Igor Stravinsky, both of whom have extraordinary novelties of which we shall be in a position to make more specific announcement a little later on. Moör's works we have already offered, and they have been warmly received. Stravinsky is the most modern of ultra-moderns, a composer who out-Schoenbergs Schoenberg. His works will create a sensation."

Hochstein Teaching in Rochester During Summer

David Hochstein, the young violinist, is at present in his home in Rochester, N. Y., where he is teaching a limited number of students.

PAUL DUFALT IN PERIL

Has Narrow Escape in Mysterious Attack Upon Canadian Train

Either the carelessness of a hunter or the act of a bandit endangered the lives of Paul Dufault, the distinguished Canadian tenor, and other passengers in the drawing-room car of a train running from Quebec to Montreal on Aug. 5. Mr. Dufault was returning from Trois-Rivières, where he had given a concert on the preceding evening, and was conversing with a group of travelers when a bullet penetrated the side of the car and passed within a few inches of the singer's head. An attempt to discover the source of the attack proved fruitless.

Up to Aug. 25 Mr. Dufault had given twelve concerts in the course of his Canadian tour with eminent success. He has about five more to give before returning to New York about Sept. 15. While not busy with his concert engagements, Mr. Dufault has spent his summer resting on his farm at Ste. Hélène de Bagot.

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YORK SYMPHONY HAS FIRST CONCERT

New Organization Makes Début
Auspiciously under Bâton of
Mr. Weills

YORK, PA., Aug. 7.—Nothing but success has marked the work of the York Symphony Orchestra, York's newest musical organization, which is a little less than five months old, and the recent initial concert given at Highland Park under the direction of Charles R. Weills, the conductor, surpassed all previous efforts in concert work in this city. The performance at the initial concert was a testimonial of the meritorious work of the conductor and the ability of the musicians. Several thousand music-lovers heard the concert.

The overture, "Isabella," by Suppe, opened the concert and was given in fine style. The second number was Raymond's waltz, "Gypsy Life." The capability of the orchestra was well shown in the excerpt from the "Symphony Pathétique," by Tchaikowsky. Following it were Moszkowski's Spanish Dances, Nos. 2 and 4, among the most popular numbers of the program. A selection from "Madama Butterfly," the Puccini opera, was given an excellent performance. Two of Nevin's compositions, "Venetian Love Song" and "Good Night," were among the artistic numbers. After a fine rendition of the Cavatina, by Raff, the ballet music from "La Gioconda," brought the program to a close.

The new conductor, Charles R. Weills, came to York about three months ago from Harrisburg, having succeeded Edgar Hunt, the first director. During the period from 1904 to 1910 Mr. Weills was conductor of the now defunct Harrisburg Symphony Orchestra. He has written more than forty compositions. A number of his compositions will be presented at a concert to be given by the New York Symphony Orchestra this fall or winter.

The idea of organizing a symphony orchestra has been in the minds of several local musicians for the past several years, but its realization seemed far off until last March, when Edward Gruver, manager of the Spring Garden Band, interested a number of others in the project. The music library purchased from Professor Weills about that time



Charles R. Weills, Conductor, York Symphony Orchestra

by a number of prominent musicians has since become the property of the symphony orchestra. Edward Gruver is president, Lester K. Loucks, secretary and treasurer, and William Bentz, concertmaster of the orchestra. The board of governors is composed of six members of the acting and six members of the contributing list. They are William Bentz, Edgar Sprenkle, Allen Bond, Alvin Sultner, Charles B. Wise and Ernest Woltman. The finance committee includes the following members: Charles C. Frick, John H. Cochrane, Edward Reickert, Charles B. Wise and Edgar Sprenkle. The personnel of the orchestra includes the following:

William Bentz, Allen Sultner, Charles B. Wise, Emanuel Sharp, Jr., W. O. Cole, Earl Glenn, Edward Swartz, Robert Bates, Claire M. Loucks, E. R. Strayer, Harvey E. Sultner, Fred P. Cole, Herbert F. Gallatin, Arthur Cameron, Harry P. Wecker, Paul M. Messerly, D. E. Hartman, Edward Gentzler, Phares E. Gross, Harry D. Wecker, Harry Woltman, Roman Shuman, Allen Bond, D. L. Klindinst, Ivan W. Parr, Chester Livingston, Alonzo Stahl, William Wecker, Ernest Woltman, Earl Jennings, James Brown, Clark Bressler, Edgar Sprenkle, Edward Gruver, Charles Mehl, John Sipe, C. B. Yost, Silas Pahs, Flavius Sipe, H. J. Smith, George Wise, J. L. Senft, Walter Bailey, M. C. Hiteshue, Lester K. Loucks, D. P. Wise, Edward Milligan, Edward Fisher.

G. A. Q.

A PORTLAND ANNIVERSARY

Special Program Commemorates Three Years of Municipal Music

PORTLAND, ME., Aug. 25.—The City Hall was packed on Monday with an immense audience to hear a special program given in recognition of the third anniversary of the opening of the City Building and the Kotschmar Memorial Organ. Will C. Macfarlane, the municipal organist, was assisted by Harry F. Merrill, basso, and the Men's Singing Club. An interesting fact in connection with the concert was that Mr. Macfarlane was the organist and Mr. Merrill was the soloist at the first concert given in City Hall Auditorium, Aug. 22, 1912,

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and that all the organ numbers played except the "Storm Fantasia," were on the program of the first concert. The Men's Singing Club is a municipal organization, established March 9, 1914, by the Music Commission.

The attendance at this and at the daily organ recitals during July and August demonstrated the wonderful success of municipal music in Portland.

A. B.

CASALS SEES HYPOCRISY IN AMERICAN AUDIENCES

'Cellist Finds They Applaud When They Think It Correct, Not When They Actually Feel

Pablo Casals feels somewhat deeply what he calls the hypocrisy of American audiences. Although he admits that he noticed a marked advance in musical intelligence during the period between his first visit to this country some years ago, and his tour last season, he still insists that there is a marked tendency among American concertgoers to applaud that which they are led to believe should be applauded rather than what they actually feel themselves. Moreover, the general lack of musical education appears to him to be very noticeable. "It sometimes makes me think of an experience I had in Rouen several years ago," he remarked recently. "My first number was a Bach sonata, and I heard a lady in the audience whisper to her companion: 'Bach? Bach? Who is he? Oh, yes; I remember, the man who wrote that nice gavotte.'"

Casals' lack of hair has been subject of almost as much comment as his playing—another fact which he points to in proof of his assertion that trivial things about an artist's personality divert the American public more than his musicianship. On the subject of his bald pate, he is not at all sensitive, however, and in this connection tells a story about an appearance he once had with Durand, the conductor, and De Greef, the pianist. Placards announcing the concert showed the heads of the three artists arranged in sequence. De Greef had absolutely no hair; Casals' two little side-locks appeared above his ears, while Durand was the proud possessor of one long lock which he cherished lovingly and curled with great care around the summit of his forehead. A wag at the theater wrote underneath the card: "Before, during and after using Madame Blank's hair restorer."

Casals is expected from Europe within the next few weeks. He made a trip abroad to visit relatives in England and Spain, but he will be back in ample time to begin an extended tour booked for him by Loudon Charlton. His tour will open in Canada.

Ignace Plator, a Russian violinist who has attracted the Czar's attention, is playing at the London Coliseum just now.

EVELYN STARR ON TOUR OF CANADIAN MARITIME PROVINCES



Evelyn Starr, the Gifted Violinist, Before the Old Acadian Church at Grand Pré, where "Evangeline" Worshipped

Following a month of complete rest, Evelyn Starr, one of the most gifted of the younger violinists now before the public, is engaged playing a tour of the Maritime Provinces in Canada. Miss Starr is a Canadian, her home being at Wolfville, Nova Scotia, a few miles from Grand Pré, the beautiful Acadian village made famous by Longfellow's "Evangeline." Upon the completion of her present tour Miss Starr will return to the United States to resume her tour, which will again be under the management of Haensel and Jones.

Duluth Singer Returns From Europe

Alice Sjoselius of Duluth, Minn., arrived in New York, Aug. 25, on the *Nieuw Amsterdam* after an absence of two years abroad studying music. Previous to sailing she sang before the Grand Duke, Grand Duchess and Princess Olga of Cumberland. She was engaged to appear with the Royal Opera of Schwerin, Germany, next January.

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NEW MUSIC—VOCAL AND INSTRUMENTAL

HAVING entered the chamber music lists a few years ago with a very admirable quartet for two violins, viola and violoncello, introduced to American audiences by the splendid Flonzaley Quartet, Maurice Ravel has made another essay in the form of a Trio, for piano, violin and violoncello, which his publishers, A. Durand et Fils, have advanced.* The work should take a place of distinction in modern chamber literature.

Ravel is one of those men whose music you either admire intensely or not at all. He allows no half-hearted approval. Chamber music may roughly be divided into two classes—first, the kind that gives pleasure through its nice adherence to the established form, its melodic fluency and its finished workmanship, an example being Saint-Saëns's Trio in F, Op. 18. The other kind is music that impresses us with its vitality, its total freedom from tradition, its full-blooded conception and its almost aristocratic disregard of rules. M. Ravel's Trio belongs in this latter category.

The composer of such fine things as "Daphnis and Chloë," "L'Heure Espagnole" and "Gaspard de la Nuit," is engaging in everything he writes. His musical personality, far more interesting than that of M. Debussy, is as individual as that of any man who ever put pen to music paper. And in this Trio one finds those distinctive utterances, those unique rhythms which make

Ravel what he is in the music world of to-day.

The work is in four movements (I) *Modéré*, (II) *Pantom* (III) *Passacaille*, (IV) *Anime*. In these movements will be found things that have never before been written for this combination of instruments. The scoffer, steeped in narrow classicism, will call the writing for the violin and violoncello "orchestral." To be sure, there are passages which scarcely seem possible at the tempo they are written, such as the opening measures of the violin part in the last movement. But it must be remembered that M. Ravel is not a positivist in music, does not demand a definite effect for every note or set of notes which he writes down. He is, in the broadest and finest sense, an impressionist and when he writes a passage he has a mood in mind which his music is to suggest.

The Trio will require three full-fledged artists to perform it as it should be given. It will not find admirers among "amateurs" of the day, which is perhaps fortunate for its correct evaluation and comprehension.

The work bears a dedication to the contemporary French composer, André Gedalge.

IN "Schirmer's Library" appears a new "Scale and Arpeggio Manual" for the piano by Walter Macfarren.† Works of this kind are rarely novel, and this one is no exception to the general rule. It is well thought out, the arrangement is logical and care is shown both in preparation and execution.

NEW Schirmer piano issues‡ include a charming piece by Robert W. Atkinson called "Cinq Pas—A Graceful Dance in Uneven Rhythm" and a set of "Six Romantic Pieces" by Henry E. Geehl.

Mr. Atkinson's piece is distinguished from a mass of other *salon* music by the fact that it is in 5/4 time; that it is individual in any other way it would be difficult to state, for its thematic material is not unconventional.

The Geehl numbers, which include a Valse Brillante, Souvenir, Sérénade, Pensée Lyrique, Menuet Rococo and Valse-Caprice, are happy enough in their carefree expression. They do not contain an original idea, nor would one be so foolhardy as to expect it from their composer.

A GOOD setting for chorus of male voices, baritone solo, with piano or orchestral accompaniment, of Drake's "The American Flag," by Heinrich Jacobsen, is issued by Luckhardt & Belder, New York.§ Like other settings of this popular poem, this one is straightforward, natural and sincere and contains more than a little of honest part-writing. A good touch is the free voice part for the solo baritone which Mr. Jacobsen sets against "America" sounded fully in the piano.

The piece has qualities which should make it very effective when well sung.

†"SCALE AND ARPEGGIO MANUAL." For the Piano. By Walter Macfarren. Published by G. Schirmer, New York and London. "Schirmer Library, Vol. 1037." Price, \$1.50.

‡"CINQ PAS." For the Piano. By Robert W. Atkinson. Price, 75 cents. "SIX ROMANTIC PIECES." For the Piano. By Henry E. Geehl. Published by G. Schirmer, New York and London.

§"THE AMERICAN FLAG." Part Song for Chorus of Male Voices, Baritone Solo with Piano (or Orchestra) Accompaniment. By Heinrich Jacobsen. Published by Luckhardt & Belder, New York. Price, 20 cents net.

It is dedicated to the Rochester Männerchor.

"IN Memory Dear" is the title of a new song by the Los Angeles composer, Frank H. Colby.|| It is not as individual as some of his other songs which have been commented upon in this journal, yet it is melodious and when sung by a good artist will undoubtedly make an appeal. Its simplicity is its greatest merit.

WILLIAM BLAIR, a new name in the list of composers, is featured in the John Church Company's new issues.¶ There are five of his songs, "Is It Rainy, Little Flower?" "Departure," "Now Is Winter," "The Year's at the Spring" and "Twilight in the Forest." Taken as a whole, the songs are creditable and show real talent. Mr. Blair has imagination and he knows something about atmosphere. Unfortunately, the atmo-

||"IN MEMORY DEAR." Song for a High Voice with Piano Accompaniment. By Frank H. Colby. Published by the Musician's Publishing Company, Los Angeles, Cal. Price, 60 cents.

¶"IS IT RAINY, LITTLE FLOWER?" "DEPARTURE," "NOW IS WINTER," "THE YEAR'S AT THE SPRING," "TWILIGHT IN THE FOREST." Five Songs for a Solo Voice With Piano Accompaniment. By William Blair. Prices, 60 cents each the first two, 40 cents each the next two; 50 cents, the last. "TO FREDA." Song for a Medium Voice with Piano Accompaniment. By Loudon Charlton. Price, 40 cents. "SOMMER ABEND" (Summer Evening). For the Violin with Piano Accompaniment. By Edna Allan Cogswell. Price, 75 cents. Published by the John Church Company, Cincinnati, New York and London.

sphere of his "Is It Rainy, Little Flower?" is the atmosphere of John A. Carpenter's setting of Tagore's "When I Bring Colour'd Toys to You, My Child," and the song is a replica of the Carpenter-Tagore song in rhythm, tonality and tempo. "Now Is Winter" has a very admirable mood and reflects the poem to a degree, though a more intense, elegiac note might well have been sounded.

Loudon Charlton, the noted New York manager of many musical celebrities, is represented by a charming, simple setting of Bourdillon's poem (which must already have been set close upon ten thousand times)—"The Night Has a Thousand Eyes." Mr. Charlton has used the title, "To Freda," which may have been the original title of the poem. In any case, his music is straightforward and melodious and, through its very unpretentiousness, is truly welcome.

An agreeable violin issue is "Sommer Abend," by Edna Allan Cogswell. A. W. K.

From a Veteran of the Civil War
To the Editor of MUSICAL AMERICA:

Permit a veteran of the Civil War to send you his check. He escaped from the Battle of Fredericksburg, Va., in 1862. He desires to express the wish that your MUSICAL AMERICA, along with our Star Spangled Banner, may continue to wave "o'er the land of the free and the home of the brave!"

How many of your readers can beat my record of forty years as a bandmaster, and almost a half century as a church organist? Six months ago that old gorilla, paralysis, got in on my left flank, which, of course, has laid me up for repairs.

Yours truly,
J. S. ALEXANDER.
Harveys Lake, Pa., Aug. 17, 1915.

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"Masterpiece" Novel Feature to
Appear on Programs of
Mme. Kalna

AN addition to New York musical circles is Mme. Kalna, the American dramatic soprano, lately arrived in America, who will establish a studio in New York, specializing in operatic instruction. She will sing occasionally at orchestral concerts, also in a few presentations of an operatic fantasia written by herself and entitled, "The Masterpiece," introducing arias by Verdi, Mascagni, Gounod and Wagner. "The Masterpiece" is arranged for soprano, tenor and basso and has made success on tours abroad as Part II of concert programs.

Mme. Kalna, when the war broke out, was on a world tour with her concert party in Java, en route through the United States by way of her native State, California. Mme. Kalna arrived at Batavia, Java, shortly after the death there of Mme. Nordica. Prior to her concerts in the island of Java, the party toured the Straits and Federated Malay States, appearing at the delightful tropical town of Penang, the scene of the daring raid of the Emden and its crew. Also, they gave concerts in Singapore, the great English port, where the center of sociability was the gorgeous German Club, and before the war English, German, Dutch and all Europeans met there on most friendly conditions.

The voyages were made on the Dutch steamships. Mme. Kalna and party gave several concerts to the delight of the passengers, who collectively made valuable presentations to the prima donna. A pupil of Mathilde Marchesi, Artot de Padilla, Paul Vidal and Massenet, Mme. Kalna made her debut in opera at Covent



Mme. Kalna, American Dramatic Soprano

Garden, London, followed by series of representations of "Aida" and "Carmen" at the Amsterdam Opera and the Hague, with a "Gästspiel" tournée through Germany as Donna Anna in "Don Giovanni" and the title rôle in "Carmen," concluding with "Carmen" at the Imperial Opera House, Warsaw, when Edouard de Reszke was present and on the following day gave a reception in her honor at his studio.

Mme. Kalna has lately given much time to the completion of a Wagnerian repertoire, studying for a season in Bayreuth, and her last appearance in opera before her tour in the Far East

was as *Brunnhilde* in "Siegfried" at the Municipal Theater in Crefeld, Germany. During her residence in Europe Mme. Kalna has had the friendship and patronage of many distinguished personages. The Princess Christian was patroness of her London concert. The Countess Ferdinand de Lesseps loaned her salon in Paris to the artist on several occasions and the Countess von der Groeben invited members of the Kaiser's court and diplomatic corps to her residence in Berlin at a soirée given in honor of Mme. Kalna. Among those in attendance were the Chancellor, Dr. von Bethmann-Hollweg, the British Ambassador and Lady Goshen, the American Ambassador and Mrs. David Jayne Hill and numerous others of distinction.

Concert for Evening Mail's "Save a Home Fund"

A concert for the benefit of the New York *Evening Mail's* "Save a Home Fund" will be given in the ballroom of the New Monterey Hotel at North Asbury Park, N. J., Saturday evening, Sept. 4, by Mme. Rosa Olitzka, the celebrated Russian contralto, and Emile J. Polak, accompanist. Mme. Olitzka will sing an aria and two groups of songs. The rest of the program will be given by the soloists from the New Monterey orchestra.

Soprano and Baritone in East Gloucester Recital

EAST GLOUCESTER, MASS., Aug. 30.—Martha Atwood-Baker, soprano, and Lester Aldrich, baritone, both of Boston and members of the colony of singers studying with Arthur Wilson here this summer at the Hotel Rockaway, gave a recital Friday evening at the Hawthorne Inn Casino. Walter Arno, also of Boston, gave sympathetic assistance at the piano. Mrs. Baker's singing elicited many expressions of admiration. Mr. Aldrich, a young baritone of exceptional promise, deepened the favorable impression which a former appearance had made.

W. H. L.

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DOUGLAS A. SMITH,
Supervisor of Music in the Schools of
Lockport, N. Y.
Lockport, N. Y., Aug. 25, 1915.

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Hymn Writer Seriously Ill

BENNINGTON, VT., Aug. 29.—Mrs. Annie Sherwood Hawks, writer of hymns and author of "I Need Thee Every Hour," which has been sung all over the world, is seriously ill in this city.

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Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith.—Ed. MUSICAL AMERICA.

American Conductors of Experience

To the Editor of MUSICAL AMERICA:

I was horrified to read in this week's MUSICAL AMERICA in an editorial, headlined "Outlook for American Conductors," the following sentence: "In support of this prejudice (against giving any American an important conductor's post in this country) there is only one argument of any validity, and that is a rather strong one—that one cannot find American conductors of experience."

Not only is this sweeping statement untrue, but it is so diametrically opposed to the avowed policy of MUSICAL AMERICA, that I am surprised that you permitted the editorial to go through. May I call attention to the fact that Max Bendix and Henry Hadley are both Americans and certainly have had experience. There may be others, younger men, who have not yet come to my notice. With regard to myself, you may be under the impression that I am a German. I was born in St. Louis and am of German, Austrian and Dutch descent. I have lived for almost a decade in Berlin, and there won some of my greatest successes. But my early orchestral experience was gained in Chicago, where I not only during seven years conducted a school orchestra (composed of pupils and professionals), but also had the varied experience of conducting popular summer night concerts, operatic performances (amateur as well as professional), and festival tours and concerts, both orchestral and choral.

The wonderful opportunities that came to me in New York in 1911, owing to the sad circumstances connected with my association with Gustav Mahler, could never have been met by me with any degree of success had I not had ample experience. Men like Hausaegger, Max Reger, Dohnanyi, Reznicek, Hugo Kaun, Georges Enesco, Frederic Delius entrusted me with the first performance of their work in Berlin—a compliment that would not have been paid me had

they not had implicit faith in my ability and experience.

Trusting that you may see fit to correct the erroneous impression created by the editorial in question, and with the expression of my esteem, I am

Sincerely yours,

THEODORE SPIERING.

New York, Aug. 23, 1915.

Teaching the Children Folksongs

To the Editor of MUSICAL AMERICA:

I have read with pleasure the splendid editorial in this week's MUSICAL AMERICA on the subject of folksong in the elementary education of the child. The next question is how to make it possible and practical. In the present ignorance of folksong, even among otherwise cultured musicians, as your article points out, it is evident that the work can be properly started only by specialists, those who have made a sincere study of the subject; otherwise there might be the lamentable experience of the children being taught folksongs with altered intervals, to "suit cultivated ears," as one edition of northern songs puts it in a preface! Such adaptations for ears, not "cultivated," but, through disuse, dead to the beauty of the old scales, have spread widely erroneous ideas of many lovely old songs. Therefore, the need of great care, if folksong is to be used educatively for the little ones of America. To use versions with all the virility and character gone, would defeat the aim of the movement, and how are ordinary school teachers to discriminate when even good musicians cannot detect weakened versions that raise the minor sevenths, for instance, or introduce notes that do not belong to the scale of a melody?

Now, I have a suggestion to make that might start such a work. Could not the schools and colleges engage specialists to have regular classes for the study of folksong? To mention only British interpreters, there are now in this country the Fuller sisters for English and Amy Murray for Scottish and Celtic songs.

Then Mrs. Kennedy-Fraser, who has collected and arranged many wonderfully beautiful Hebridean songs, may be here next winter. Specialists from other countries would arise with the need for them.

These singers I have mentioned entertain much in drawing-room recitals and in concerts; but the audiences that listen to them are usually almost past the stage to be benefited. The work must be begun among the children, and kept up as regularly as their other studies. As time goes on, these children would sing the old songs of their childhood to their own children, and so the fine, healthy, primitive music would enter into the souls of the people, and become bone of their bone, flesh of their flesh, destroying taste for the meaner things which will surely assail their ears in these days of substitutes for music.

The first impressions of childhood are all-important—Walter Pater's "Child in the House" is a fascinating study of this—so let the little ones have beautiful impressions, and in music the true gold of real unadulterated folksong of all races. Then can one begin to expect something vital and individual from the young composers of America, most of whom at present are beginning at the wrong end.

HELEN HOPEKIRK.

Boston, Aug. 21, 1915.

How Will the War Affect Music?

To the Editor of MUSICAL AMERICA:

What is going to be the effect of this world-tragedy upon music and musicians? Will it result in an apathy of exhaustion, or will it stimulate an increased recourse to music—for solace, for inspiration, for patriotic expression?

These are questions upon which musicians may well ponder, for they are vital to art, as well as vital in their purely commercial aspects.

My own idea is that music, as an emotional expression, will receive a vast impetus. Its first form will undoubtedly be in Te Deums, Litanies and Masses, and religious hymns. Requiems will be sung and great festivals will be given—in which thousands will rejoice in escaping death, or meet to commemorate the death of brave comrades.

New forms of composition will be stimulated by war-engendered emotions. Operas, oratorios, elegiac compositions will be born from the brains of composers at present laboring under a cloud of profound depression.

The same impulse which caused Verdi to write the "Battle of Legnano" will

cause others, in like manner, to crystallize their concept of Warsaw, Ypres, Gorizia, or the Marne.

Also, it is quite certain that concerts, festivals, and musical performances for the benefit of the Red Cross and kindred noble charities will meet with enthusiastic favor. In all the warring countries soldiers, returning again to civilian duties, will avidly devour good music. Music-hungry as they are, it will require much of this beautiful art of peace to cause them surfeit.

Again, as commerce and trade flourish—which, after the last hostile shot has been fired, they surely will—music will flourish. In America especially, which has greatly prospered as the result of an unprecedented demand for war and peace supplies of all kinds, music will receive enthusiastic support and encouragement.

And everywhere the natural reaction against bloodshed and horror will find expression in songs of love and hope and joy.

Yours very truly,

UMBERTO SORRENTINO.

New York, Aug. 12, 1915.

Wherein Battistini Excels

To the Editor of MUSICAL AMERICA:

"Who will now say a word for Battistini?" asks Mr. S. D. Taylor in his recent letter on the great baritones. Perhaps others will anticipate me in this—in fact, Lieutenant Richards has already mentioned him as "the real exponent of *bel canto*"—but I believe more than a "word" should be said for him in any discussion of baritones. In my opinion, he is not only the greatest baritone, but the greatest living singer—greater than Caruso, greater than Chaliapine, and, forming with them a triumvirate of tenor, baritone and bass such as perhaps no other generation has seen. Battistini, I am informed, if more than sixty years old, yet is still in the heyday of his powers. For nearly forty years he has been known as "La Gloria d'Italia." Who among his younger rivals will be a leading baritone at sixty?

Although America has never heard Battistini, he may be compared very justly with those whose voices that are well known in this country, through a comparison of the records he has made of standard baritone numbers with the records of the same numbers by Ruffo, Amato, Campanari, Scotti and others. I think they are very fair to all, despite the fact that the Battistini records were made when he was past fifty. (Many of

[Continued on next page]

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[Continued from page 30]

them have never been imported from Europe, where they are very popular.)

Compared to Ruffo, this is what I think the analytical critic will find: The range of the two singers is about the same, both verging on the tenor. Both are possessed of phenomenal high notes of thrilling power. Both have great volume. Both have a surprising flexibility, rivaling that of the coloratura soprano. But if Battistini can sing with great dramatic force as Ruffo does, he can also sing with exquisite tenderness and softness, as Ruffo does not. Ruffo's style is essentially the big style. Battistini, with his wonderful *pianissimo*, his velvety *legato*, can go from the abandon that characterizes Ruffo to a subtly quiet restraint that leaves sensitive listeners with nerves in a quiver. Battistini's voice has more sympathy, more appeal; it is more essentially human, more broadly emotional. He has Ruffo's vocal virtues, with a plus quality of nerve-fire.

Amato's voice is richer than Ruffo's, but less phenomenal. The same perhaps may be said in comparing Amato with Battistini. Here again that plus quality of emotionalism, subtle as well as tremendous when the occasion demands, gives Battistini the superiority. He thrills where Amato deeply impresses. He has more light and shade, more variety of sympathy. He can sing sweetly as well as with the sweep of a great burst of tone.

Signor Campanari has been a great baritone—a superb vocalist in a quieter way than Ruffo. His voice was even and rich and he was wonderfully satisfying. But his singing of the same numbers—as left to posterity in records he made at his prime—lacks the grip of the emotions, the brilliance, the searching quality that I find in Battistini's singing of them. His florid singing, though excellent, was not nearly so crisp, so clean-cut and incisive, as the florid singing of either Ruffo or Battistini.

Signor Ancona perhaps has the most perfect scale of all of them. He is a very fine baritone, but heaven did not give him the gift of swaying emotions. He sings beautifully, but does not touch the sympathies like Battistini or Scotti.

Of Signor Scotti, I can scarcely write without feeling that I will be led into over-enthusiasm. I can readily see that he has not the smooth-working vocal equipment of some of the others, he cannot sweep his audience with an outburst of ringing high tones like those of Ruffo (or Amato), but he most nearly approaches Battistini in his power to touch the emotions—sometimes I think he surpasses even Battistini. But the latter has those qualities of freedom of voice, of brilliant execution, of exquisite soft work, and of superb *legato*, that, taken

in connection with his emotional powers, place him foremost.

Signor Carlo Galeffi, so highly praised by Lieutenant Richards, did not deeply impress Americans when he appeared at the Metropolitan a number of seasons ago. Perhaps he has improved greatly since. Certainly he gave no indications then of becoming a serious rival of "La Gloria d'Italia."

Respectfully yours,

OSCAR THOMPSON.

Musical Editor The Tacoma Ledger.
Tacoma, Wash., Aug. 18, 1915.

Divides Operatic Baritones Into Three Types

To the Editor of MUSICAL AMERICA:

Your delightful magazine has brought to my attention a brilliant controversy as to who is the greatest baritone. There are, to a Frenchman, three types of operatic baritone—the *bel canto* type, the artistic and the melodramatic. The greatest *bel canto* baritone who ever sang at the Metropolitan Opera House was undoubtedly Campanari. I have heard him sing a high A natural that sounded like pure gold, and follow it with a cadenza of such perfection that the cultivated listener would not have felt surprise to learn that he had been a fine cello player before he became a singer. This singing proved his great musicianship. His tone placing was perfect.

Those of the great artistic or singing-actor type (the French type) cannot sing nearly so beautifully as the *bel canto* type. But their forceful personalities, deeply conceived impersonations make them great. Maurel was the greatest. Now follow Renaud and Scotti.

The singer of the melodramatic type developed to the highest point of perfection, thrills and excites. Ruffo and Amato lead the singers of this type.

But outside of the operatic field is the type of the great American concert baritone—David Bispham, Oscar Seagle, Charles W. Clark, Clarence Whitehill, Putnam Griswold, of revered memory.

America has the greatest concert baritones and now the greatest *bel canto* baritone, for Mr. Campanari is now an American citizen, if you please.

And John C. Freund is the king of musical editors of the world, with his clean, honest treatment of all-comers in MUSICAL AMERICA.

Sincerely,

JEAN DONZEL.

New York, Aug. 27, 1915.

Approves of Petition to Metropolitan from Fremstad Admirers

To the Editor of MUSICAL AMERICA:

I have read with interest the letters published recently in the "Open Forum"

as regards Mme. Fremstad and the Metropolitan.

"K. J." in the letter this week suggests publishing a notice asking the admirers of Olive Fremstad to write the Opera House on a certain day. It appears to me a possible plan, and in lieu of a better one might have some effect. I, for one, would be glad to write.

When were there ever so many great artists that one could be spared? To have to do without Mme. Fremstad—without the delight and inspiration of her great art is too great a loss to be borne without protest. There is no one to take her place at the Metropolitan. There are some fine singers, but only one who ideally fills such rôles as *Brünnhilde* and *Isolde*.

Surely Mr. Gatti-Casazza should heed the protests of the many people who desire Mme. Fremstad's return to opera. We might have a few appearances of Mme. Fremstad in her great rôles. It would be far better than a whole winter without her appearing at the opera.

The pleasure such a genius as Mme. Fremstad can give people is too great to be sacrificed if any efforts can avert it.

Yours very truly,

ENTHUSIAST.

Cobourg, Ontario, Can., Aug. 22, 1915.

Suiting the Hymns to the Sermon

To the Editor of MUSICAL AMERICA:

In one of the great-lake cities noted for its churches, a minister once said to his choir director: "I intend to take for the subject of my talk next Sunday night, 'The Fly and the Sticking Paper.' I hope you will select some suitable music for the occasion!"

The surprised though never-to-be-outwitted choir director and choir "got busy" at the next rehearsal and after searching through three sets of hymn-books, all of them used in this particular church, finally decided upon the following revival hymns: "Pull For the Shore, Sailor," and "Throw Out the Life Line."

The minister when informed of these choir selections changed the theme of his talk to one equally startling, though, perhaps, less calculated to excite the risible sensibilities of his audience. He chose one from the following, which is a partial list of subjects used by this high-salaried minister on several different occasions: "Those Who Sit Under the Gallery," "The Dance's High and Low Steps," "Ship Ahoy, Sailor," "A Wash-out on the Line," "with a sub-title preceded by two, long whistles, and a soft, slow, increased to louder and speedier, 'Tschu, tschu, tschu, tschu, all aboard, New York Central and Hudson River Railroad Express, for Albany and New York.' This latter was a talk on the disastrous railroad wreck on the Hudson, caused by water floods.

Verily, choir directors are sometimes asked to do the most surprising things,

but we are sure the few titles suggested would about use up the entire resources of the much abused musico-religious kaleidoscope, especially if accompanied, as was sometimes the case, by the pictures of a cheap panorama.

Very truly,

A WESTERN NEW YORK CHOIRMASTER.
New York City, Aug. 13, 1915.

"Color-Music" by Chopin

To the Editor of MUSICAL AMERICA:

I am intensely interested in the letter I read in your Open Forum headed, "Color-Music" and signed by the pianist, Margaret Anderton. Can you kindly let me know through your columns the piano piece she describes.

I enjoy reading your magazine very much, and shall watch eagerly for your information about this when it appears.

Yours, with good wishes,

EDWINA F. JONES.

Wilkes-Barre, Pa., Aug. 5, 1915.

[The piano piece in question was Chopin's A Flat Etude, op. 25, No. 1, commonly known as the "Æolian Harp" Etude.—Ed. MUSICAL AMERICA.]

An Appreciative Subscriber

To the Editor of MUSICAL AMERICA:

Enclosed find my check for renewal of my subscription.

The three departments of MUSICAL AMERICA which I have particularly enjoyed are those devoted to "new music," the "open forum" and Mephisto's Musings—not forgetting the accounts of choral performances, recitals, etc., throughout the country.

Mr. Freund's campaign for American music has, no doubt, aroused musicians through the country to an appreciation of the possibilities of our own teachers and artists.

Sincerely,

EUGENE WOODHAMS,

Dean of Music,

State Normal School.

Valley City, N. D., Aug. 21, 1915.

Concerning Liszt's Rhapsodies

To the Editor of MUSICAL AMERICA:

Will you kindly inform me how many of Liszt's Rhapsodies are arranged for piano? Are there any for orchestra under No. 3? Thanking you,

Sincerely yours,

VALENTINE.

New York, Aug. 15, 1915.

Liszt wrote fifteen rhapsodies for piano; Nos. 1, 2 and 3 are arranged for orchestra.—Ed., MUSICAL AMERICA.

Our Shores Untrodden by Liszt

To the Editor of MUSICAL AMERICA:

Will you please inform me whether Franz Liszt ever came to the United States? If so, did he appear in concert in St. Louis?

Mrs. B. J. TAUSSIG.

Marblehead Neck, Mass., Aug. 24, 1915.

Liszt was never in this country.—Ed., MUSICAL AMERICA.



EXCERPTS OF PRESS CRITICISMS OF THE SUCCESS OF

ALBERTINA RASCH

Prima Ballerina of "Fairyland" Production, Los Angeles, Cal.

Los Angeles Express, June 29, 1915—Mlle. Rasch, queen of the ballet, is the simplest little fairy of them all. Totally unaffected, thinking only of her dance and her girls, anxious to obtain for each the full credit for her work and as fascinating to them as her audience, Albertina Rasch is an artist of the highest class with whom it is an event in the lives of the young Los Angeles dancers to be associated. . . . One charming feature of the ballet is the dance by Mlle. Rasch in which she flings to all the girls a flower from her armful as she pirouettes along the line.

Los Angeles Evening Herald, July 2, 1915—Albertina Rasch, premiere danseuse and the fairies trained by this talented Metropolitan star, added a great deal to the beauty and perfection of the production.

Los Angeles Examiner, July 2, 1915—Miss Albertina Rasch commanded universal admiration as the premiere ballerina; her dancing brought to mind both Pavlova and Maud Allen, for Miss Rasch is both a toe-dancer of exquisite skill and has interpretive art to her rosy little finger tips.

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Gertrude Concannon to Open Her
Season with Appearances in
Chicago

Bureau of Musical America,
624 Michigan Boulevard,
Chicago, Aug. 30, 1915.

GERTRUDE CONCANNON, who has been called by German critics "the foremost American pianist" of Berlin, returned recently from Germany after a close association with Dr. Emil Paur and Mme. Teresa Carreño, who were among her chief instructors in the seven years that she spent abroad. Since her return to America, Miss Concannon has spent much of her time in her native city, Kansas City, Mo., where she has played a prominent part in musical affairs. The last two seasons she has toured extensively in the middle and extreme West of this country, giving many recitals and concerts. She has also spent considerable time in teaching and for the last two years has been the director of the piano department of the Kansas State Normal School. While ostensibly taking a vacation, Miss Concannon has played recently in a concert at Deal Beach, N. J., at the home of Mrs. O. S. Hirschman, the wife of the owner and editor of the Pittsburgh Press.

For both Mme. Carreño and Emil Paur Miss Concannon has warm admiration. She states that Mme. Carreño's daughter, Teresita, has lately developed into a singer, while Kurt Paur, the son of the famous conductor, is known as a brilliant pianist in Berlin. The anniversary presentation of a number of compositions of Emperor Frederick the Great took place while Miss Concannon was in Berlin. Several compositions for flute, the favorite instrument of Emperor Frederick, had been arranged for orchestra (so the Kaiser wished it known) by Emperor William himself. Dr. Muck conducted this performance.

Miss Concannon appeared with the Philharmonic Orchestra of Berlin in a concerto program, playing the Schumann and Grieg concertos and the Hungarian Fantasia by Liszt.

This coming season Miss Concannon will begin her concerts and recitals in this city, where she will be heard with orchestra in a program containing the

concertos mentioned above. She is under the management of H. E. Bannister of Kansas City.

Few musicians who come out of the West and then settle in New York have made such an enviable success as that achieved by Percy Rector Stevens, the vocal master and conductor of New York. His visit to his old home in this city last week was one filled with many social affairs given in his honor, including dinners at the Camel Club, the Cumberland Gun Club and Milwaukee Country Club.

Mrs. Jessie Jay Devore, the Chicago violinist, has spent a busy summer playing at various Chautauquas and for musical societies. She has just returned from a week's trip in Iowa. During July she played for the Dorothy Meadow Drama Circle, which organization has re-engaged her for Oct. 5. She has also appeared before the Hyde Park Travel Club and at the Hippodrome Theater, where also she has been re-engaged. She was heard recently at the South Side Woman's Club and gave recitals at the studio of Theodora Sturkow-Ryder and at the Orchard Music School, in which institution she is a member of the faculty. She has also given many recitals in her own studios.

What promises to be an unusually busy season will be opened by Mme. Theodora Sturkow-Ryder, the popular pianist, with a recital at the Country Club of Milwaukee on Aug. 31. Mme. Sturkow-Ryder has just completed a new composition for piano and violin, entitled, "Rhapsodie Russe," which will be played by the talented young violinist, Irma Seydel, early in November in Boston. Among Mme. Ryder's recent engagements have been appearances in St. Paul, Des Moines, Cleveland, Detroit, Pittsburgh, Urbana, Ill.; Springfield, Tenn.; Grand Forks, N. D.; Indianapolis, Cincinnati, and Syracuse, N. Y., besides numerous engagements with the leading clubs and societies of Chicago.

Marion Green, the basso, has been the particular star for the last two weeks at the Strand Theater, appearing as soloist both afternoon and evening. His numbers have been principally American compositions, including "Don't Caere," by John Alden Carpenter; "Flower Rain," by Edwin Schneider; "Since You Went Away," by Johnson, and "Mother o' Mine," by Tours.

Rachel Busey Kinsolving will present in the Gold Room of the Congress Hotel in Chicago this coming season a series of five Musical Mornings, for which she has engaged Mary Garden, Anna Case, Clarence Whitehill, Moriz Rosenthal, Mischa Elman, Emilio de Gogorza, Louise Homer, Pablo Casals and Emmy Destinn. In four Musical Mornings at

Evanston she will present Harold Bauer and Paul Althouse, Marcella Craft, Emilio de Gogorza and Albert Spalding. MAURICE ROSENFELD.

SEASON OF OPERA AT RAVINIA PARK CLOSING

Last Performances This Week—Cold
Weather Hurts Attendance—
"Bohème" Finely Sung

CHICAGO, Aug. 30.—Chills and shivers accompanied the performance of last Saturday evening at Ravinia Park, occasioned not by the opera, but by the weather. The first, third and last acts of Puccini's "La Bohème" were admirably sung by Beatrice LaPalme, Morgan Kingston, Louis Kreidler, Alfred Kaufman, Florence Mulford and Philip Fein. Conductor Ernst Knoch directed the spirited performance. In consequence of the weather this park, like most other summer amusement places in Chicago, has suffered severely. This week will end the season at Ravinia with performances of the more popular works in the repertory.

Notable successes have been achieved by Morgan Kingston, who in his first season here has established himself firmly in the regard of the North Shore opera patrons. His singing is distinguished for its artistic style and for its vocal excellence. Louis Kreidler has emphasized his eminent artistic standing of former seasons, as have also Walter Wheatley, Miss LaPalme, Schuester and Kaufman. Miss Freeman also deserves most favorable mention as an operatic artist of genuine power.

Ernst Knoch shared with Joseph Pasternack the direction of the symphony concerts and operatic performances, and to both of these belong praise for artistic performances. Despite the efficient business management of Louis Eckstein, the president, and A. M. Lowrie, manager, this park, as well as the others, has suffered some financial loss.

Alexander Gray, baritone, was the soloist at the ninth "Student Artist Day" at Ravinia Park last Tuesday afternoon and sang an aria from Massenet's "Werther" and songs by Debussy, Strauss, Mason, Davies and Homer. He made a pleasant impression. Mrs. J. G. Houston supplied the accompaniments.

The Midway Gardens has resumed its winter schedule, at which Sebastian's "Gambol" will be continued, H. A. Erlinger conducting the orchestra. Max Bendix has returned to the Coast and the National Symphony Orchestra has disbanded. A Hawaiian orchestra in native costume has been made an added feature of the entertainments at the Garden. M. R.

MUSICALE AT NAHANT

Gilberté Aids Archibald in Group of
Former's Songs

NAHANT, MASS., Aug. 25.—The musicale given last evening under the direction of L. A. Terrens in the New Town Hall proved to be one of the finest musical events of the summer.

Mr. Terrens presented the singers, Harriet Case, Isabel Cline and Letitia Gallaher, sopranos, and Vernon Archibald, baritone. Hallett Gilberté, the well-known composer, motored to Nahant from his summer home on the coast of Maine, to take part. Vera B. Plummer, pianist, and Lillian Chandler, violinist, also offered solo numbers.

The singing of songs by Rogers, Finden, dell'Acqua, Grieg, Spross and Henschel by the singers named above was worthy of real admiration, Miss Gallaher distinguishing herself particularly in the Massenet aria, "Il est doux." Mr. Archibald offered four Gilberté songs, "In Reverie," "Minuet—La Phyllis," "An Evening Song" and "Forever and a Day." With the composer aiding him at the piano, a real success was scored and there was ringing applause at the close of the group for both composer and singer.

Josef Hofmann in Bar Harbor Recital

BAR HARBOR, ME., Aug. 28.—Josef Hofmann, who is spending the summer at Northeast Harbor, made his first public appearance in Bar Harbor this afternoon at a recital given at the Building of Arts. A capacity audience heard the celebrated pianist.

Avery Strakosch Musical Manager

Avery Strakosch, formerly of the staff of MUSICAL AMERICA, has become associate manager of musical artists with Catherine A. Bamman of New York.



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Organization Directed by
Anna M. Grady

TOLEDO, OHIO, Aug. 30.—The Catholic Choral Club is a new musical addition in Toledo, founded last May by the indefatigable Anna M. Grady, whose musical talent has won for her a prominent place in Toledo musical circles. The club is comprised of young men and women from the various Catholic parishes in Toledo, its purpose being to establish a fellowship among Catholic lovers of music. When the club suspended its rehearsals in June, its membership was then one hundred, and it will again resume its rehearsals on Tuesday evening, Sept. 7, in the old school hall of St. Francis de Sales Cathedral and every Monday evening thereafter, a performance for November or December being in view. The club is rehearsing on operatic choruses never before heard in Toledo and will sing under the wielding baton of Miss Grady, who is not only known as a director, but as a soprano. Miss Grady is now directing the St. Francis de Sales Cathedral Choir, where she has been for twenty years.

The officers of the club were elected for the year as follows: The Very Rev. J. T. O'Connell, honorary president; John B. Deroissart, president; Robert J. Burnor, first vice-president; Anna M. Grady, second vice-president; Joseph D. Bissonette, secretary, and Frederick T. Beauregard, treasurer.

Randall Hargreaves in East Orange
Musicale

Randall Hargreaves, the English bass-baritone, was recently heard at a musicale given at the home of Mr. and Mrs. Edward Maryon, at East Orange, N. J. Mr. Hargreaves delighted his audience with a program of songs in French and English. Included in the program were

also several songs by American composers.

TANARA ARRANGES BENEFIT

Maestro and Pupils Appear in Event at
Westport, N. Y.



Maestro Fernando Tanara, the Noted
Vocal Teacher, and His Pupil, Philip
Bennyan

WESTPORT, N. Y., Aug. 27.—Maestro Fernando Tanara, the noted vocal teacher, who conducted a flourishing summer class here, organized a note-

worthy concert recently after being enjoined to do so by prominent music-lovers of this city. The concert took place in Cutting Memorial Hall and was given for the benefit of the library.

The audience manifested a great deal of very genuine enthusiasm. Honors were reserved for Maestro Tanara and his brilliant young pupil, Philip Bennyan, the baritone, who surprised the audience with his strong, finely placed voice and poise. Mr. Bennyan is a young American whom Maestro Tanara took with him to Italy. He was brought back to America last December and scored heavily with the Lombardi Opera Company.

Among Maestro Tanara's other pupils heard on this occasion were Voda Milholland, who in her group of songs and aria from "Carmen" was enthusiastically received; May Elsas, who was heard in French, German and Italian songs, and Ethel Hostrauser. The latter sang American songs and an aria by Ponchielli. Maestro Tanara presided at the piano in noteworthy style.

Songs of Ward-Stephens Enjoyed in Narragansett Pier Musicale

NARRAGANSETT PIER, R. I., Sept. 1.—Artist guests at the Imperial Hotel recently gave an unusually interesting afternoon musicale. Urbain Laroussini, mezzo-soprano, sang several of her own compositions. Mrs. E. J. Senn, lyric soprano, offered "One Fine Day" from "Madama Butterfly" and several chansons. Dr. A. J. Harpin of Worcester and Boston, basso, was heard in works by Gounod, Massenet, and Bond. His selections from the works of American composers were most appreciated, notable being examples by Ward-Stephens, who is also a guest at the hotel. Dr. Harpin will present several of Mr. Stephens's numbers in a series of recitals the coming season, with the composer (a splendid pianist) as accompanist. Mrs. Sol Wexler of New Orleans was accompanist at this concert. R. W. P.

Thorner Pupil, Joseph Lertora, Scores in Herbert Opera

A decided success was scored recently by Joseph Lertora, tenor, when Victor Herbert's new comic opera, "Princess Pat," opened in Atlantic City, N. J. Mr. Lertora is a pupil of William Thorner and it was from Mr. Thorner's studio that Victor Herbert engaged him, having come there to hear some voices.

In the short time that Mr. Thorner has been located in New York—he taught in Milan and Paris for many years—he has placed many of his pupils before the public, through his associations with theatrical and operatic managers. Mr. Thorner has enlarged his New York studios at 2128 Broadway, where he will teach this season.

Leslie Hodgson in Canada

Leslie Hodgson, the New York pianist, finished his summer's teaching on Thursday of last week and left the same day for Canada, where he will spend a belated vacation before beginning his Fall season the middle of this month.

COMPOSITIONS

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IN MUSIC SCHOOLS AND STUDIOS OF NEW YORK

The second musicale of the new season at the Sergei Klibansky studios was given on the afternoon of Aug. 13, by Alice Bradley Haydon, coloratura soprano. Miss Haydon, besides showing herself the possessor of much musicianly ability, through her intelligent interpretation of her numbers, displayed a beautiful voice of much promise. She was assisted by Marie Louise Wagner, soprano, who contributed the "Tannhäuser" aria, "Dich theure Halle," to an interesting program. Claire Rivers, besides being an efficient accompanist, displayed an excellent technique in several solos.

Simon Breyn, a popular young Denver pianist, arrived in New York recently and is to study with Clarence Adler. He has appeared on tour with Innes Band as soloist and has been highly praised by critics.

Florence E. H. Marvin, the vocal teacher, has returned to her studio in Brooklyn, after spending the summer in Litchfield, Conn. At the latter place Miss Marvin had several pupils and divided her vacation between work and relaxation. She resumes her duties in New York very shortly.

Mr. and Mrs. Edmund Severn resumed teaching at their New York studios, 131 West Fifty-sixth street, on Sept. 1. Mr. Severn will again devote himself to violin and harmony tuition, while Mrs. Severn devotes herself to voice and piano.

N. Valentine Peavey, the pianist and teacher, is staying at Asbury Park, N. J., until September 15, when he will return to reopen his New York and Brooklyn studios. Mr. Peavey will devote more time to concert work than formerly.

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1915 CHAUTAUQUA SEASON AT AN END

Concluding Programs Furnish
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Summer's Work

CHAUTAUQUA, N. Y., Aug. 29.—The season of 1915 at Chautauqua closed with the week just passed and will go down in its history as one of the best years in its long life. Especially is this true of the musical events which have taken place. The programs have been many and varied and remarkable as to quality. The efforts of that indefatigable director, Alfred Hallam, have accomplished great things.

While this has been the last week of the season, it has not been the most uninteresting by any means. Henry B. Vincent, resident organist, was heard in two recitals that drew large audiences for this time of the season. There were three miscellaneous concerts, in which the Chautauqua Choir, Orchestra and the August soloists appeared and the last event of the season was the Sacred Song Service given by the choir and soloists on the evening of the 29th.

On Wednesday evening, the 25th, Director Hallam entertained the members of the Chautauqua Orchestra and the men of the August quartet, Messrs. Shattuck and Vincent, at a banquet at Light House Point. Speeches were made by Mr. Hallam, Henry B. Vincent, J. D. Cook, Lynn B. Dana, Edmund Jahn, Calvin Cox and Rudolph Bauerkeller. Members present also formed themselves into a male chorus for the evening.

On Thursday evening the final program with the orchestra, choir and the August quartet was presented. It was a fitting finale for a season of excellent programs. The soloists, Marie Kaiser, Amy Ellerman, Calvin Cox and Edmund Jahn, were at their best. The orchestra closed the program with the Haydn "Farewell" Symphony, played by candle light, with the usual retirement of each player as his score was finished, leaving the Amphitheater in total darkness at the end. L. B. D.

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San Diego Sun, April 29, 1915: "His program offered variety and his playing is like himself, full of vigor. His work is clean cut, which is saying a good deal for an organist. His registrations are remarkable, and show to wonderfully good effect what a master hand and mind can produce from such an instrument." Address: 131 Clinton St., Brooklyn, N. Y.

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Mrs. Agnes Nering, the Chicago soprano, is spending the summer in Wisconsin.

Katharine McNeal, a young pianist, a war refugee from Berlin, gave a recital in her home in Washington, D. C., recently.

Adolf Muhlmann, vocal master, and Henriot Levy, the pianist, returned to Chicago last week from a tour of Colorado resorts.

John J. Hattstaedt, the president of the American Conservatory, Chicago, has fully recovered from his accident of a few weeks ago.

Pupils of Mary O. Ligwart gave their annual piano recital at Twiner Hall, Morgantown, W. Va., on Aug. 26. About ten soloists were heard.

Helena Morrill, soprano, and Richard Bunn, a pupil of Jean de Reszke, are the guests of Evelyn M. Hall, at her summer home, Oak Bluffs, Mass.

Prof. Edward A. Leopold has been appointed business manager of the Yale University concerts and musical projects. He succeeds Everard Thompson.

Maurice Rosenfeld, the pianist, teacher and Chicago correspondent of MUSICAL AMERICA, has returned to that city, after an extended vacation in Michigan.

Mme. Antoinette Szumowska, the Polish pianist, spoke on Monday evening, Aug. 30, at Bar Harbor, Me., on "Present Needs and Conditions in Poland."

Gustav Stephan, for some years musical director at Winnipeg, Can., is visiting Chicago and will probably establish himself in the United States next winter.

Mabelle Anderson, a singer from the studios of Mrs. Ellen Kinsman Mann, of Chicago, has been appointed teacher of voice at Central College, Conway, Ark.

The Music Study Club of New Haven, Conn., met in the home of Marion Francis on Aug. 27. A program was presented by Rosalind Brown and Harold Renfrew.

Charles Meakins is to be elevated to the position of light opera star by Henry W. Savage and he will appear in a new Viennese operetta to be produced by that manager.

Harry Rowe Shelley, the New York organist and composer, gave the third in a series of musicales in the home of Mr. and Mrs. William Hall Walker in Lenox, Mass.

The Fuller sisters, Dorothy, Rosalind and Cynthia, will appear for two weeks at the Fine Arts Theater, Chicago, beginning Nov. 1, under the management of Richard A. Pick.

Rosa L. Kerr, for many years one of the first teachers of piano in Columbus, Ohio, and several years president of the Women's Music Club, is spending the year in Los Angeles.

A successful series of municipal concerts by the Bangor (Me.) Band, under Adelbert W. Sprague, has recently closed. They were well attended and fine programs were given.

A. Verne Westlake, well known as a music teacher in Steubenville and East Liverpool, Ohio, was married recently to Agnes Niblock at the First United Presbyterian Church of East Liverpool.

The Worcester, Mass., music festival chorus will have its first rehearsal the coming week. The children who are to sing in the chorus of Pierné's "Children's Crusade" will assemble later. Dr. Arthur Mees will conduct.

Hilda and Edna Froelich, for some time members of the faculty of the Mason School of Music, Huntington, W. Va., will open a music studio, having severed connection with the Mason School.

Ernest H. Artz has been appointed organist and choirmaster of the Centenary M. E. church of Richmond, Va. Mr. Artz has been for several years at St. Andrew's Reformed Church, Reading, Pa.

Francis C. Torre, baritone, and his wife, soprano, presented three programs at the recent festival of the Church of the Assumption at Westport, N. Y., the programs being devoted to Schumann, Chopin and Liszt.

Susan P. Spencer, for many years contralto at St. Paul's Universalist Church, Meriden, Conn., has been engaged as head teacher and principal of the music department of Piedmont College, Cornelia, Ga.

Mildred Gardner, the newest and youngest active member of the Women's Music Club, Columbus, Ohio, will be heard in a piano recital in the studio of her teacher, Mrs. Ella May Smith, early in September.

Alfred T. Brisebois, organist; Elizabeth Stanton, soprano, and Arthur Levesseur, tenor, presented an entertaining program in the home of Mr. and Mrs. Archibald McNeal, Sr., Muscotany, Quonochontaug, R. I., on Aug. 29.

Charles M. Courboin, the Syracuse organist, is finishing a practice organ of his own design and manufacture in the First Baptist Church, of which he is organist. This organ will be used by him in his work with his pupils.

A recital was given in the home of George Kilbourne, the pianist, in New Haven, Conn., on Aug. 24, by Frank Ellis, Mr. and Mrs. Clarke Moore, Georgia Neale and Ethel Lane. Benjamin F. Rungee was the accompanist.

Max Leckner, a prominent musician of Indianapolis, was a visitor at the Chicago offices of MUSICAL AMERICA last week, renewing acquaintances which he made many years ago while president of the Music Teachers' National Association.

Mrs. Herman Cudworth, of Fairlawn, Oxford, Mass., gave a musicale recently in her home. It was largely attended. The artists included Florence and Nellie Putnam, Doris Potter, Josephine Prunier, Harold Dimock and Olive Cudworth.

Kate Condon, the Chicago contralto, has entered the concert field and will be heard in recital at the Fine Arts Theater, Chicago, early in November. She has already been engaged for appearances with a number of clubs and orchestras.

Emory L. Gallup, organist and choirmaster at St. Chrysostom's Episcopal Church, Chicago, recently returned from a five weeks' tour in the East. He played at Toronto, Montreal, Boston, New York, Pittsburgh, Philadelphia, Cleveland and other large cities.

Hazel Treat, a pupil of Charles Bennett of Boston appeared in a recent

morning service at St. Peter's-by-the-Sea, Narragansett Pier, in Gounod's "Ave Maria," with violin obligato, by Samuel Gardner. Mr. Gardner also played a solo at the same service.

An Easthampton, Mass., quartet, made up of Emily Parsons, Mrs. Louise Murphy, E. L. Graves and Earl Guy, gave a concert at Westhampton, Mass., on Aug. 24. There were offered also organ selections by Alma Bridgman and a violin solo by Gilbert Flint.

Marie-Estelle Millette, soprano, of Berkeley, Cal., has been the soprano soloist at Horatio Parker's lectures at the University of California. She has a fine church position, being the soloist at Calvary Presbyterian Church. She is a pupil of Anna Miller Wood.

An exceedingly interesting informal musicale was given at Short Beach, Conn., on Aug. 29, by Margie Webber, soprano; Guido Ciccolini, tenor; Alfred Newmann, pianist; Robert B. Mitchell, tenor, and Ruth Helen Davis, reader. Mr. Ciccolini was the favorite of the evening.

A delightful musical was given recently in Seattle, Wash., at the home of Mrs. A. N. Houlahan, on Aug. 19. The program introduced Mary Houlahan, who sang "The Blue Bird," by Mrs. A. S. Carey, a local composer; Barbara Berger, Ruth Mary Keyes and Cecelia Augspurger.

May Peterson, the young American soprano, has been the recipient of a number of engagements, which come as a direct result of her singing at a Sea-bright (N. J.) musicale. She will tour the Middle West in the early spring and besides this she will also sing at a number of prominent New York clubs.

Atlantic City was the scene, on Aug. 23, of the first performance of "The Princess Pat," a three-act comic opera, book and lyrics by Henry Blossom and music by Victor Herbert, produced by John Cort, with Eleanor Painter in the leading rôle. The opera will be given later at the Cort Theater, New York.

The Calvary Baptist Church Quartet of New Haven, Conn., gave a pleasing concert on Aug. 29, at the Woodmont Country Club. The personnel of the quartet is as follows: Grace Walker Nichols, contralto; Grace Revere, soprano; William W. Meyer, tenor, and Milton W. Stone, baritone. Lena Mallory Gould acted as accompanist.

Eugene Wyatt, formerly organist at Crystal Palace, London, has been chosen as organist and choir leader of St. David's Protestant Episcopal Church, Roland Park, Baltimore. He took charge Sept. 1. Mr. Wyatt succeeds C. Cawthorne Carter, who had been for many years at St. Luke's Church and will resume his leadership there.

Julius Friedman, the young Seattle violinist, who a few years ago won the scholarship given by the Seattle Ladies Musical Club, has been in that city visiting his parents. He has been studying with Anton Witek, concertmaster of the Boston Symphony Orchestra. While in Seattle he will appear in several private recitals and probably one concert.

Raymond B. Culver, baritone, and Allen Mason, accompanist, were the artists at a recent concert in Memorial Hall, Oakham, Mass. The first group included Gounod's "Dio Possente," "O du mein holder Abendstern," Wagner, and numbers by Bizet, Speaks and Bartlett. The second group offered by Mr. Culver contained five sea songs of Petrie Adams, Lohr and Cunningham.

Arthur Middleton, the bass-baritone of the Metropolitan Opera Company, who has returned from a successful tour in California, has been engaged for a recital in Hamilton, Ohio, on the evening of Jan. 8. Mr. Middleton is also announced as one of the soloists of the Worcester Festival, and for three appearances with the New York Philharmonic Orchestra, Josef Stransky, conductor.

George Riecks, a young American pianist and composer, gave a recital at Ursuline College in Springfield, Ill., on Aug. 8. He played the Schumann "Carnival," numbers by Chopin, Grieg and Rosenbloom, and his own recently composed piano sonata. Mr. Riecks is now located in Minneapolis, a member of the faculty of the Minneapolis School of Music. He is a pupil of Jeannette Durno.

A concert was given recently at Cohasset, in the Adirondacks, for the benefit of the French ambulances. Rose Stahl, the prominent actress, and Mme. Burani-Barrère, the New York teacher of singing, volunteered their services and were long applauded. An attraction was a classic dance delightfully executed by a child of mine, Katherine Meurer, to the music of "The Rustling of Spring," by Sinding.

Through the efforts of Mrs. J. Purdy Cope and Mrs. H. E. McCarthy an entertainment called the "twilight musicale" was given for the new Catholic Church at Delaware Water Gap, Pa., last week. Among those who sang were Agnes C. Mella, soprano, of Philadelphia; Raymond Hawley, tenor, Philadelphia; Earl Bruch, tenor, of Bangor; George Uhl, violinist, and Charles S. Linton, pianist, of Philadelphia.

Frances Alda, prima donna soprano of the Metropolitan Opera Company, will make her initial bow to a Des Moines, Iowa, audience on the evening of Nov. 3 in a song recital. Other recital engagements include the Mary Free Bed Guild, Grand Rapids, Nov. 1; the Friday morning concerts Hotel Statler, Cleveland, Dec. 31; Kate M. Lacey's Series, Columbus, Ohio, Feb. 15; Denver Philharmonic Club and the Colorado Springs Music Club.

A group of new songs composed by William G. Hammond during the summer at Watch Hill, R. I., was an interesting feature of an afternoon musicale which was given at the Ocean House there on Aug. 25 under the patronage of many prominent women of the summer colony. Mrs. Hammond, soprano, and Charles F. Hammond, baritone, the composer's brother, both of whom are soloists at the Watch Hill Chapel, sang. William G. Hammond was at the piano.

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ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Alcock, Merle.—San Antonio, Tex., Nov. 15.
Aithouse, Paul.—Evanston, Ill., Oct. 19.
Amato, Pasquale.—Bridgeport, Conn., Oct. 6; Lockport, N. Y., Oct. 7; Des Moines, Iowa, Oct. 15; Ann Arbor, Mich., Oct. 19; Dayton, Ohio, Oct. 22; Cincinnati, Oct. 23; Cleveland, Oct. 24; Pittsburgh, Oct. 26; Columbus, Oct. 29; Chicago, Oct. 31; Waterbury, Conn., Nov. 4; Hartford, Conn., Jan. 18; Northampton, Mass., March 15.
Baker, Martha Atwood.—Barton, Vt., Sept. 7; Newport, Vt., Sept. 8; Littleton, Mass., Oct. 12; Danvers, Mass., Nov. 2; Attleboro, Mass., Nov. 10.
Biggs, Richard Keys.—Brooklyn (Boys' High School), Nov. 21, 28 and Dec. 5, 12.
Bispham, David.—Washington, D. C. (week of Sept. 6); Baltimore, Md. (week of Sept. 20); Jamaica, N. Y., Oct. 7; Oswego, N. Y., Oct. 8; Newark, N. J., Oct. 11 and 13; New York City (Harris Theater), Oct. 14; Mount Vernon, N. Y., Oct. 15 and 16; New York City (Harris Theater), Oct. 17; Kane, Pa., Oct. 18; Warren, Pa., Oct. 19; Scranton, Pa., Oct. 20; New York City (Harris Theater), Oct. 21 and 22; Brooklyn, N. Y., Oct. 23; New York City (Harris Theater), Oct. 24, 25 and 26; Springfield, Mass., Oct. 27; Hartford, Conn., Oct. 28; Boston, Mass., Oct. 29 and 30.
Connell, Horatio.—St. Louis, Nov. 16; Princeton University, Dec. 3; Dobbs Ferry, N. Y., Dec. 9; Yale University, Dec. 13; Harvard University, Dec. 16.
Copeland, George.—New York (Æolian Hall), Nov. 24 and Dec. 8.

Flint, Willard.—Chicago, Dec. 17, 27.
Glenn, Wilfred.—Troy, Jan. 20; Lowell, Mass., Jan. 25; Boston (Handel and Haydn Soc.), Feb. 27.
Harrison, Charles.—November—tour Wichita Symphony Orchestra, Sedalia, Mo.; Hayes, Kan.; Arkadelphia, Ark.; Houston, Tex., Feb. 13; Corpus Christi, Tex., Feb. 15.
Hartley, Laeta.—Providence, R. I., Nov. 23; Fall River, Mass., Dec. 6; Worcester, Mass., Dec. 7; Hartford, Conn., Dec. 13.
Henry, Harold.—Faribault, Minn., Feb. 7.
Howard, Kathleen.—Seattle, Wash., Sept. 7; St. Louis (Pageant), Nov. 16.
Ivins, Ann.—Southern Tour, October; Newark, N. J., Nov. 12; Washington, D. C., Dec. 7.
Jefferds, Geneva Holmes.—Providence, R. I., Oct. 6.
Kaiser, Marie.—Kansas, Mo., November tour; Pittsburgh, Dec. 10; Fall River, Feb. 21.
Leginska, Ethel.—Brooklyn Academy, March 16.
Middleton, Arthur.—Worcester, Oct. 7; Buffalo (Orpheus), Feb. 14.
Miller, Christine.—Norwich, N. Y., Oct. 15; Washington, Oct. 29; Marshalltown, Iowa, Nov. 3; Faribault, Minn., Nov. 4; Northfield, Minn., Nov. 5; Winnipeg, Manitoba, Nov. 8; New York City, Nov. 23 (Æolian Hall); New York City (Columbia University), Nov. 24; Williamsport, Pa., Nov. 25; New York City, Nov. 30.
Morrissey, Marie.—Maplewood, N. J., Nov. 18; Bridgeport, Conn., Feb. 6.
Parsons, Henry.—Ridgely, Sept. 9; Kato-nah, Sept. 19.
Schutz, Christine.—Fremont, Ohio, Dec. 7.
Simmons, William.—Orange, N. J., Nov. 3; Freehold, N. J., Nov. 18.
Simonds, Raymond.—Providence, R. I., Oct. 6; Maynard, Mass., Oct. 12; Hudson, Mass., Dec. 12.
Spross, Charles Gilbert.—Poughkeepsie, N. Y., Oct. 3; Hartford, Conn., Oct. 4; Port Huron, Mich., Oct. 15; New York (Æolian Hall), Oct. 19; New York (Æolian Hall), Oct. 28.
Sundellus, Marie.—Worcester Festival, Oct. 6; New Haven, Oct. 19; Chicago, Oct. 24; Albany, Nov. 6; Troy, Nov. 8; Pittsfield, Nov. 10; Glens Falls, Nov. 12; Utica, Nov. 13; Harlem Philharmonic Society, New York, Nov. 18; New York, Nov. 27; New York (Oratorio Society), Dec. 8; New York (Carnegie Hall), Dec. 11; Lockport, N. Y., Dec. 16; Providence, R. I., Dec. 31; Grand Rapids, Jan. 10; Wichita, Kan., Jan. 16; Concord, N. H., March 10.
Williams, Grace Bonner.—Somerville, Mass., Oct. 3; Brockton, Mass., Nov. 8; Portland, Me., Dec. 16.

Orchestras, Quartets, Choruses, Etc.

Gamble Concert Party.—New Castle, Pa., Sept. 6, 11.
Manhattan Ladies' Quartet.—January (Pacific Coast tour); February (tour Wichita Symphony Orchestra), Washington, Kan.; Hayes, Kan.
Quartet of Ancient Instruments.—Choral Art Society, Brooklyn, Dec. 20; Columbia University, New York, March 18.
Sousa and His Band.—Willow Grove Park, Pa., Aug. 15, twenty-nine consecutive days; Pittsburgh Exposition, Sept. 13.



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NEW SINGER FOR COLUMBUS

Margaret Berry Miller Joins Musical Forces of Ohio City

COLUMBUS, OHIO, Aug. 20.—A musician of the first class who will cast her lot with the music life of Columbus early in September, is Margaret Berry Miller, a lyric soprano, who has been heard twice in the artist courses of the city.

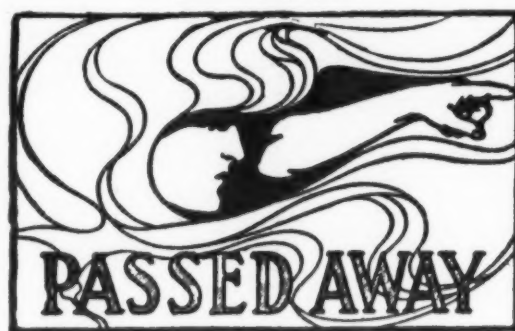
Mrs. Miller's first appearance here was with the Women's Music Club, the second with the Columbus Oratorio Society. Mrs. Miller is a pupil of Oscar Saenger of New York, possesses a voice of exquisite timbre, high, clear, of the class known as colorature.

She is an experienced, seasoned singer, who will be of real value to the city in concert, recital and choir, and Mrs. Miller is also a teacher who will be warmly welcomed in the community.

ELLA MAY SMITH.

Schnitzer's Tour Takes Her from Texas to Canadian Northwest

Germaine Schnitzer, the eminent pianist, will open the artists' course of the Williamsport Dickinson Seminary, Williamsport, Pa., on the evening of Oct. 15. Miss Schnitzer will tour as far as Texas before the Christmas holidays, while her New Year itinerary carries this artist into the Canadian Northwest, as far as Alberta.



Elmer L. Stivers

EAST ORANGE, N. J., Sept. 1.—Prof. Elmer L. Stivers, twenty-four years an organist and formerly professor of music

in Martha Washington College, Virginia, and Centenary Collegiate Institute, Hackettstown, N. J., died Aug. 12 at his home in this city. He was fifty-four years old. His first position as organist was at the Clinton Avenue Reformed Church, Newark. Later he served in the Roseville and Halsey Methodist churches, the Second Presbyterian Church, Elizabeth; the First Reformed Church, East Orange, and the Second Presbyterian Church, Forest Hills. Mr. Stivers was a member of the American Guild of Organists, the National Association of Organists and the Clef Club of New York. His widow, two sons and two daughters survive.

Fidelis Zitterbart

PITTSBURGH, Aug. 31.—Prof. Fidelis Zitterbart, aged seventy years, musician and composer, known in New York and the music centers of Europe, died on Aug. 30 at the home of his daughter, Mrs. C. J. Braun, Jr., in this city. Prof. Zitterbart was a member of the New York and the Brooklyn Philharmonic societies, and of the Onslow Quintet Club of New York. He was director of the Pittsburgh Philharmonic Society, and also of its successor, the Beethoven Society.

Mme. Emily Pieczonka

Mme. Emily Pieczonka, instructor in music at Ocean Grove, N. J., and the daughter of Albert Pieczonka, the noted German pianist, composer and teacher, who died a few years ago, was killed in Ocean Grove, on Aug. 25, when an automobile truck collided with the bicycle which she was riding. The truck passed over her and death was instantaneous.

Sanford E. Hawkins

PROVIDENCE, R. I., Aug. 26.—Sanford E. Hawkins, for over twenty-two years organist at the Cranston Street Baptist Church, died on Tuesday of neuritis after an illness of over a year. For twelve years he was organist at the Calvary Baptist Church and since 1892 has also held that post at the Cranston Street Baptist Church.



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HALF-FORGOTTEN OPERA REVIVED IN PAVLOVA FILM



Anna Pavlova (in the Center, Foreground) and Her Ballet in the Film Play Based Upon Auber's Opera, "Masaniello." The Scene Is a Spanish Dance, Which Requires the Full Strength of the Ballet Organization

INTEREST in the forthcoming Pavlova film spectacle based upon the opera, "Masaniello," or "The Dumb Girl of Portici," is perhaps greatest among musical folk, who can scarcely comprehend why Auber's beautiful work has lain dormant all these years, whereas a generation ago "Masaniello" was quite as popular as "Fra Diavolo," by the same composer. When Pavlova was urged to appear on the screen the important question of her vehicle was settled by the star herself. Pavlova had cherished the hope that the progress of motion picture production would reach a stage where she could be revealed as actress,

pantomimist and dancer, and the rôle of *Fenella*, the dumb girl, in "Masaniello" alone gave her this opportunity.

It is for the reason of the difficulty of this rôle that Auber's opera has been abandoned. Only in Covent Garden in London has it been included in the repertoire in recent years. Always the rôle of *Fenella* has been the stumbling block, this is so true that Pavlova's impresario, Max Rabinoff, had planned to present the opera in London this year with Pavlova as *Fenella*, but the war conditions caused postponement.

Lois Weber, who prepared the scenario of the film spectacle, relates:

"I got little from the opera itself, save the great character of *Fenella*. Old time opera goers will be amazed when they see their old favorite on the screen. Probably no opera manager ever spent more than \$5,000 on 'Masaniello.' It will cost the Universal Film Company a quarter of a million dollars, not counting what Pavlova gets."

The Pavlova motion picture *entourage* has arrived at Universal City, Cal., in a special train from Chicago, where Pavlova had concluded a month's engagement at Midway Gardens. Despite rainy weather, the massive film spectacle is more than half completed. This

is an achievement when it is considered that while the picture is in the making the Pavlova *tournee* goes right on.

The Smalleys, who are directing the production, have been amazed at the spirit with which Pavlova has entered into her first film project. Much had been heard of the Pavlova temperament and Mrs. Smalley (Lois Weber) did not expect to accomplish much more in Chicago than a mere paving of the way for the greater work at the Pacific Coast studios, but the Russian artist has proved herself a perfect dynamo for work, being intensely interested in the scientific problems of film production.

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